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The

ART JOURNAL

FALL 1960 XX 1



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Annual Meeting

The annual meeting of the College Art Association will be in Minneapolis on January 26, 27 and 28, 1961. Program chairmen are for history of art, Frederick Hartt (University of Pennsylvania) and for the artist-teacher sessions Donald B. Goodall (University of Texas). By the time the Fall issue of the ART JOURNAL is distributed the program should be well along. However, suggestions for papers may be sent to the session chairman where announced (see below) or where not yet announced, to the respective program chairman:

Sessions

Ancient Art, Miss Lucy T. Shoe, Institute for Advanced Study, Princeton, N.J.

Oriental Art, Professor Richard Edwards, Dept. of Art, University of Michigan, Ann Arbor, Mich.

Sculpture, The Classic Tradition 950-1950—Professor H. W. Janson, Dept. of Art, N.Y. University, Washington Square, New York.

Renaissance and Baroque Art—Mr. Creighton Gilbert, Curator, The John and Mabel Ringling Museum of Art, Sarasota, Fla.

Modern Art, Mr. William C. Seitz, Asst. Curator of Exhibitions, Museum of Modern Art, 11 West 53rd Street, New York.

Mediaeval Art, Mr. Joachim E. Gaehde, Fogg Museum of Art, Harvard University, Cambridge, Mass.

Problems of the Visiting Artist in a University Community, Mr. Kyle R. Morris, Artist, New York City.

Is There a Print-Making Revival? Mr. Benton Spruance, Artist-teacher, Philadelphia, Pa.

Recent Sculpture, Mr. John Rood, University of Minnesota.

A Critical Apparatus for Contemporary Painting, Chairman to be announced.

Expressionism, Abstraction, and the New Image, Professor Harvard Arnason, University of Minnesota.

The local committee at Minneapolis is arranging a series of important exhibitions for the annual meeting. At the Minneapolis Art Institute: (1) Richard Gale Collection of Japanese Paintings and Prints (2) Berthe Morisot Retrospective (3) Architects' drawings lent by R.I.B.A.; Walker Art Center: (1) Construction and Geometry in Painting (2) Purist Painting; University of Minnesota Gallery: 18th Century Drawings. All of these promise to be large and significant exhibitions. There are several art departments to be visited in the region at universities, colleges and schools. There are also numerous examples of modern architecture and some good private collections. The city is famous for its hospitality and members can be assured of an enjoyable meeting.

The ART JOURNAL

Fall 1960

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Cover

The cover illustration shows the upper half of a bronze image of The Bodhisattva Avalokitesvara (Lokesvara), Thailand, Srivijaya style, 8th-13th century, 27½" high, lent by the National Museum of Bangkok to the Exhibition of the Arts of Thailand now circulating the United States (see p. 38).

Asia and America

American universities and museums have shown increasing interest in Oriental Art, especially since the war. Now we are to see for the first time a major exhibition of the Art of Thailand.

Like the large exhibitions lent by the Japanese and the South Korean governments in recent years, this one will increase our knowledge of the arts of Asia. It also has a broader aim, for the exhibition was conceived in the light of Unesco's Major Project on Mutual Appreciation of Eastern and Western Cultural Values.

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CAJ into Art Journal

With the present issue, Volume XX, Number 1, Fall, 1960, the title changes from COLLEGE ART JOURNAL to ART JOURNAL (henceforth to be abbreviated in footnotes, etc., as *AJ*). As reader interest has broadened in recent years, it was felt by the board of the College Art Association that the shortened title more appropriately indicated the scope of this publication.

Also with this issue the format has been enlarged to provide a more flexible, attractive and economical page size.

GOVERNMENT ART IN THE ROOSEVELT ERA

An Appraisal of Federal Art Patronage in the Light of Present Needs

On December 8, 1933 a meeting momentous for American artists was held in the Washington, D.C. home of Edward Bruce at 1925 F Street. In six hours, from one to seven P.M., the skeleton organization of the first United States government art program, the Public Works of Art Project, was set up, wires were dispatched to establish sixteen regional committees throughout the country and four days later the first artists were to be on the government pay roll. Speed and enthusiasm were the key notes: speed because the artists' need was great; speed because only a little over two months had been granted as the original trial period for the undertaking which was to employ 2500 individuals and which was to be the precedent for other government art programs; enthusiasm because of the spirit of the dominating figure present at the inauguration of the program.

The host was Edward Bruce, the husky and energetic former college football player, with the Rabelaisian humor and irrepressible vitality, a man whose life's creed was summed up in the statement, "You can do anything you want to do." His enthusiasm dominated the gathering. His wit and humor, frequently masking a trenchant suggestion in a funny remark, kept the discussion alive and to the point.

Edward Bruce had been lawyer, business man, newspaper owner, painter, art collector and finally silver expert at the 1933 London Economic Conference. In the months following his return to Washington he exerted his wide and varied talents to drawing up a foolproof plan for the government's patronage of the arts. His trained legal mind could discover the vital government precedents, his keen and subtle business mind could circumnavigate the hazards of red tape and invent an efficient administrative organization, while his newspaperman's experience made him the skilled and convincing promoter of his scheme wherever he went.

Bruce initiated his government program on the grand and generous scale which was characteristic of him. He acquired the F Street house because it contained a large ballroom suitable for meetings. After he had drawn up his scheme for the P.W.A.P. he sat at his office desk one day and simultaneously put in long distance calls to leading art museum directors all over the country, to invite them to attend the meeting at his home on December 8th. The next hours were a virtual bedlam, telephones ringing constantly. Bruce would snatch up one phone and yell greetings to San Francisco. Then he would seize a second phone and begin to talk with Cleveland. After the uproar had subsided, Bruce, with his typical dispatch, had efficiently organized the first step in his campaign.

Bruce had won influential supporters for his plans.

Frederic A. Delano, uncle of President Roosevelt, was chairman of the December 8th meeting. Other important government officials attending were: Charles Moore, Chairman of the Commission of Fine Arts, Rexford Tugwell, head of the Resettlement Administration, Harry L. Hopkins, Administrator of the Civil Works Administration, and Henry T. Hunt, General Counsel of the Interior Department. President Roosevelt, among his many pressing tasks, was very interested in the art program and had found time to see Ned Bruce. Eleanor Roosevelt personally attended the meeting and opened it with one of her gracious statements. Secretary of the Treasury Henry Morgenthau and his wife were keenly interested in the proposed plans and the P.W.A.P. was organized within the Treasury Department.

Edward Bruce persuaded the eminent art critic and writer on American art, Forbes Watson, to join his venture. Also present on December 8th were a number of important art museum directors from all parts of the country, including Mrs. Juliana Force (Whitney Museum), Francis Henry Taylor (Worcester Museum), William Milliken (Cleveland Museum), Alfred Barr (Museum of Modern Art, New York), Fiske Kimball (Philadelphia Museum), Homer Saint-Gaudens (Carnegie Institute), C. Powell Minnegerode (Corcoran Gallery of Art), Duncan Phillips (Phillips Memorial Museum). A large number of government officials interested in the proposed project and a hundred or more artists and collectors attended as well.

Almost everybody spoke at the meeting, some with certainty, others more questioningly, but all with a common interest. There was a predominant harmony of viewpoint, which later was to dissolve into disagreements. The first scene closed on a pleasant note with a gay banquet. After the many guests had departed, Bruce returned to his study to write the first press releases, which were sent out at 3:00 A.M. The United States had become an official patron of the arts.

It is now a quarter of a century since the establishment of this first United States government art program. In the next decade this was followed by a series of varied programs, bold experiments in very different types of government assistance to the arts. Most of these terminated quietly, their passing almost unnoted. One, the Art Project, ended in a blaze of Congressional abuse, which did much to discredit all the art programs. However, regardless of their conclusion, the precedent for government art patronage survives. The memory of its achievement persists. Recently this has once again stimulated legislative efforts to re-establish government aid to the creative arts. These efforts may win adherents, for this is an election year. Enough time has passed to review with historical perspective this unique chapter in American cultural history.

In 1959 two legislators introduced bills proposing some form of Federal government support for the arts. A bill spon-

Based upon the author's doctoral dissertation submitted to Harvard University. Married to a painter, Lewis Rubenstein, she recently contributed an article on contemporary Japanese painting (CAJ XIX, 1)

sored by Senator Fulbright of Arkansas, S. 454 (Jan. 17, 1959), provided that 1% of construction costs of Federal buildings in Washington, D.C. be designated for their artistic decoration. In December, 1959 the Philadelphia City Council went further and actually approved an ordinance to establish the same practice for municipally financed buildings. Dealing with another phase of cultural activity, Senator Javits of New York introduced S. R. 1598 (April 7, 1959) to create a United States Arts Foundation to assist the performing arts of dance, opera and theatre. The publicity attending the State Department's selection and international circulation of exhibitions of American art has also focused public attention on the government's role in art. Such events have been reflected in the comments of art critics, as John Canaday or Aline Saarinen of the *New York Times*.

In the eventuality that this revival of interest in the idea of Federal government art patronage should result in the passage of new legislation, it is relevant to review the American government art programs existing from 1933 to 1942. There is a prevailing lack of accurate information about these, an almost universal confusion of the various programs, which are all lumped together regardless of their very differing aims, methods and achievements. Most of the contemporary writing about them was highly biased. The supporters, usually in some way involved in the programs as administrators or beneficiaries, were naturally strongly predisposed in their favor. The opponents, who frequently felt their interests to be threatened, were equally prejudiced in their attacks. Therefore at this time it seems important to sort out fact from opinion and to attempt an objective, critical evaluation, in order to determine what might be learned from past experience as a guide to future experiment.

The first Federal government art program was a direct product of the 1929 Depression, which by 1933 resulted in the unemployment of over 10,000,000 Americans. The group of artists, their economic status at best precarious, had suffered especially, due to the dwindling of normal private patronage. This was particularly unfortunate at this time, because it was a period of vigorous regional developments and of strong interest in mural production, stimulated by the Mexican example. In 1926 the Mexican government began to employ artists at workmen's wages to decorate public buildings. The best murals of Orozco and Rivera were the direct result. Both these Mexican painters were executing murals in the United States from 1930 to 1934. Simultaneously the native painter, Thomas Benton, was working on large and controversial murals in New York City. Private enterprises, as Radio City in New York and the Chicago World's Fair had provided the temporary stimulus of a limited number of mural commissions. The Museum of Modern Art in New York appreciated this new direction in American painting and in 1932 held an exhibition of mural designs by American artists.

By this time American artists became articulate in their demands for work opportunities. Under the leadership of Edward Bruce the United States government inaugurated on December 8, 1933 the first Federal art program, the Public Works of Art Project (P.W.A.P.) This program had two immediate aims. (1) To provide work for unemployed American artists. (2) To secure for Federal buildings sculpture and mural decorations of the highest aesthetic quality available. Administered



Fig. 1. (Above left) Edward Bruce. This photograph, in a characteristic pose, was taken a few years before the Public Works of Art Project.



Fig. 2. (Above right) A meeting in Washington to discuss the grouping of the 48 states into regional cultural areas under the Public Works of Art Project. Left to right. Edward Bruce, Mrs. Roosevelt, Lawrence Roberts (Supervising Architect, Public Buildings, when this Agency was in the Treasury Department), Forbes Watson (assistant to Bruce). Probable date: December, 1933.

in the Procurement Division of the Treasury Department with funds allotted from the Federal Emergency Relief Administration, the P.W.A.P. was a part of the Federal relief program. It was directed by a central staff in Washington, assisted by sixteen regional volunteer committees, composed of art museum personnel and the like. The broad aims of the program were (1) to establish democratic methods of government art patronage, (2) to decentralize artistic activity throughout the entire nation, (3) to encourage the emergence of young, unknown talent, (4) to increase the general public appreciation of the arts, and (5) to promote a closer interrelation of the artist with his social environment.

The dual basic aims of the P.W.A.P., to provide work relief for needy artists and at the same time to maintain high aesthetic standards, were soon felt to be irreconcilable. Therefore when the P.W.A.P. ended in June, 1934 it was succeeded by two independent art programs.

The Section of Painting and Sculpture (later the Section of Fine Arts) directed by Edward Bruce and established as a permanent agency, entirely divorced from relief, in the Treasury Department, commissioned artists to decorate Federal buildings on the basis of regional and national open anonymous competitions. One percent of the construction costs of a Federal building, such as a Post Office, Federal Court Buildings or Veterans Hospitals, was set aside for the decoration.

The W.P.A. Federal Art Project (with the Drama, Music, Writers and Historical Survey Projects) formed the first W.P.A. white collar projects. This was a relief program. An artist received a weekly salary, scaled according to prevailing wages in private industry. The Art Project was supervised by a national director, Holger Cahill,¹ and was largely administered

¹ The recent death of Holger Cahill, National Director of the W.P.A. Art Project, is an event for deep regret. His vigorous and creative personality vitalized the Art Projects. His enthusiasm for the native American art heritage found permanent expression in *The Index of American Design*. His firm belief in the democracy of art was embodied in the Community Art Centers.



Fig. 3. Ben Shahn. Detail of mural in Bronx Post Office, New York, N.Y. Photo courtesy of Section of Fine Arts, Public Buildings Administration.

by state and local projects. The Art Project, selecting personnel predominantly on the basis of need and therefore employing individuals with very varied degrees of art training, developed a wide variety of activities in order to utilize all available skills.

While the Section of Fine Arts developed a group of professional artists, whose productions installed in public sites were intended to stimulate public interest in the arts, the Art Project aimed rather at a general, popular art movement. It encouraged the fine arts (easel, graphic arts and sculpture projects, murals for state or municipally financed buildings, as schools, libraries, housing projects, city airports etc.), crafts, industrial arts and folk arts (including the excellent Index of American Design), organized Community Art Centers and activities and increased public aesthetic appreciation by providing means for actual participation in creative activities.

A third program of relatively brief duration, the Treasury Relief Art Project (T.R.A.P.), employed artists on a salary basis to decorate Federal buildings, as Federal Housing Projects. In contrast to the Art Project, stipulated standards of ability and training were prerequisite for employment.

After Pearl Harbor with the entry of America into World War II government patronage of art rapidly ended. Congressional and public opinion was strongly against the continued use of public funds for such a purpose. The Section of Fine Arts sponsored competitions for the design of war bond posters etc. and employed a group of artists to make a visual record of the civilian war effort. The Army and Navy subsequently undertook similar programs, commissioning a limited number of artists to make a pictorial record of the fighting fronts. The Section managed to extend over the war period a few contracts for murals still in the design stage, in order to permit the artist to conclude his commission at a later date. The last such project was the series of murals in the Rincon Annex Post Office, San Francisco, completed in 1952 by Anton Refregier. By this time the direction was under the Supervising Architect of the Procurement Division in the Treasury Department.

When America declared war, the Art Project shifted its last decorative projects to Officers' Clubs and other military establishments. Later, with various Visual Aids programs under military sponsorship, it tried to adapt itself to war needs. How-

ever, the Art Project as part of the general relief program, had been under Congressional fire every time relief appropriations were discussed. The Emergency Relief Appropriation Act of 1939, rushed through one half hour before the ending of the fiscal year on June 30th, had drastically reduced appropriations and had shifted to local sponsorship a large part of financial support for the Art Projects. Under this arrangement activities were continued with ever diminishing scope until June 30, 1942.

Such a brief historical survey of the government's participation in art should include some sort of financial report. Charges of extravagance were intermittently levelled against the Art Projects in particular, but a final accounting must minimize these accusations. From all the sources of information available to me I estimated that the total Federal expenditures for art, accumulative from December 8, 1933 through June 30, 1942, totalled \$74,197,283.93. If local sponsors' contributions to W.P.A. Art Projects of \$9,230,646.00 are added to this, the grand total of expenditures of public funds for approximately a decade of government art patronage was \$83,427,929.93.²

At first glance the amount of public money spent for art may seem high. However a consideration of the total results proves that the government and the American public received a good return for their money. Over four thousand public buildings received mural and sculpture decorations at costs far below those prevailing for private commissions. Millions of citizens, adults as well as children, attended thousands of art and craft classes in 107 Community Art Centers and Galleries throughout the nation. Millions of people in many remote sections of the country for the first time enjoyed original works of art. Thousands of American artists were not only saved from destitution but further were given an opportunity to develop talents, many of which have achieved national and even international reputation today.

The government expenditures for art also compare very favorably with earlier outlays. In 1932 \$120,000 was paid for four marble panels in the Court Room of the Supreme Court Building, while the East Pediment sculptures cost \$75,000, with the government paying for marble, scaffolding and housing in addition. As late as 1939 the same Congress which was attacking the budget for the Art Project, authorized the payment of \$30,000 for a painting of the "Signing of the Constitution" (20 by 30 feet) to be located in the Capitol Rotunda. (Section mural costs averaged \$10. per square foot). Nor can these much more expensive art works be judged aesthetically superior. If anything, the contrary is true. The artist for the Rotunda painting was appointed by a Congressional Committee headed by Vice-President Garner!

This historical review should also include mention of contemporary attempts in Congress to realize an ambitious

² Breakdown of government expenditures for art.

P.W.A.P.	\$ 1,312,177.93
T.R.A.P.	\$ 735,784.00
W.P.A. Federal Art Project	\$69,578,055.00
Additional sponsors' contributions	\$ 9,230,646.00
Section of Fine Arts	\$ 2,571,267.00
Total Federal expenditures for art	\$74,197,283.93
Added sponsors' contributions to the W.P.A. Art Project	\$ 9,230,646.00
Total expenditure of public funds for Government art programs	\$83,427,929.93

scheme for permanent government patronage of the arts. After the P.W.A.P. had shown what a government art program could accomplish, in April, 1934 a Fine Arts Foundation was created by a group of art-minded citizens. Their aim was the establishment of a Secretary of Art in the President's Cabinet. On March 18, 1935 Representative William I. Sirovitch of New York introduced H.R. 220, "Providing for the establishment of a Department of Science, Art and Literature." In addition to the directing Cabinet member there were to be three under secretaries. After nine days of public hearings, the bill died in committee.

On January 5, 1937 identical bills, sponsored in the House by Representatives Sirovitch and Coffee and in the Senate by Senator Pepper, were introduced. There was to be an independent Bureau, with a commissioner appointed by the President. He in turn would appoint six assisting members, each to administer respectively the fields of drama, music, literature, graphic and plastic arts and architecture. All functions and personnel of the W.P.A. Art Projects were to be transferred to this Bureau and made permanent. It was this last provision which aroused widespread opposition to the bill.

This bill probably created as much public discussion as any art bill ever presented in Congress. A Federal Arts Committee, including Heywood Broun, Erskine Caldwell, Burgess Meredith, Carl Sandberg, Orson Wells, Leopold Stokowski, John Sloan, Max Weber and others as sponsors, set up local committees throughout the country to publicize the bill. Congressional sponsors received floods of mail both in support and in opposition. These bills had a long and complicated history in Congress. After public hearings modified versions, eliminating the most debatable features, were reintroduced by the sponsors. Finally on June 15, 1938 after considerable acrimonious debate, spiced by sarcasm and ridicule from the opponents, the bill was defeated in the House. Sirovitch seems to have been so upset by the attitude of his colleagues that he is recorded as voting both for and against the bill. In 1939 Sirovitch and Pepper introduced a couple of bills to establish a Bureau of Fine Arts in the Department of the Interior, but they were immediately delegated to committee and never heard of again.

Thus died plans for a permanent Federal agency to promote the American arts. But this failure does not completely negate the historical significance of the attempt, with the accompanying widespread and vocal public debate on the question of government participation in cultural matters.

The five broad aims of the P.W.A.P., as stated by its administrators at its inception, were largely accomplished in the following decade. The decentralization of artistic activity and the encouragement of cultural participation throughout the whole of America were rightly claimed as the main achievement by all the government art programs of the 1930's. The fact is that never in American history has there been a more widespread public interest in the arts than today. So too the number of practicing American artists is the largest in our history. There can be little doubt that the government art patronage ending in 1942 was one direct cause of both these subsequent developments.

Few living American artists over the age of forty did not do something or other for at least one of the government art agencies. A very significant number of artists prominent today,



Fig. 4. Ben Shahn, sketch for mural in Social Security Building, Washington, D.C. Photo courtesy of Section of Fine Arts, Public Buildings Administration.

as Ben Shahn, Rico LeBrun, Philip Guston, Jack Levine, Karl Knath, to name a few out of many, in part owe their present successful development to the fact that the government made it possible for them to continue as artists when the Depression might well have forced them into other professions.

In spite of a decade of marked decentralization in artistic activity under government leadership, the magnetic attraction and virtual domination in the art world of the few largest American cities, in particular New York, has again reasserted itself. Almost every artist, everywhere in the United States, feels that to achieve professional reputation and to sell his work for adequate prices, he must have a New York exhibition and gallery connection. The pressure for this is so great that thousands of artists are forced to pay all the expenses for such an exhibition, amounting to five or six hundred dollars. Frequently the relation between the artist and gallery terminates at the close of a three week exhibition. Years of serious creative work are gambled on the speculative chance that during the brief exhibition a famous collector, a staff member of one of the museums that largely direct public taste, the director who assembles one of the large national exhibitions or a leading art critic may pay attention to the work on display. For a few this speculation succeeds and the following success may be enormous, with sale of their total creative production at fantastic prices. But for the majority of artists scattered all over the country in smaller communities, there is not this spectacular success. Such an artist suffers from over production. A much healthier source of patronage and a much steadier consumption for his products could be found in his local community, rather than in the over-crowded art market of New York.

A mutually beneficial relationship of the artist with his immediate environment was fostered by all the government art programs. A particularly direct stimulus was provided by the Art Project's program of Community Art Centers, one of the best ideas to develop under government auspices. The Art Project established 107 Community Art Centers and Galleries throughout the country. More than eight million persons participated in the activities of these Centers, which provided lectures by authorities on art, demonstrations of art processes, free classes in the arts and crafts, hundreds of exhibitions circulated by the Art Project as well as many exhibitions by local artists.

All this was accomplished with the employment of 425 artists who staffed and administered the centers. The enthusiasm of the communities for these art centers is attested by the fact that they themselves contributed over \$800,000 to their support.

In these Art Centers, democracy of culture was the keynote. They were open to everyone. In the South particular attention was given to establish negro activities. These centers served to raise public taste. By helping to create an interest in art they made it possible for many young artists to find encouragement for their work in their own communities, rather than to migrate to a few large cities. The smaller community became a focal point for new developments in American culture. These centers also encouraged a revived interest in American folk art and crafts, which are a rich native heritage. Programs were definitely adapted to the tastes and backgrounds of the region served and thus they became an indigenous part of local life. After Federal funds were withdrawn from the Art Project a number of these art centers were continued with local support as regular community projects. Their example is reflected today in private community art centers, as the Walker Art Center in Minneapolis or the Munson-Williams-Proctor Institute in Utica, N.Y., which are very active and expanding institution.

This would seem an excellent time to renew a program of government-sponsored Community Art Centers, in response to the record nation-wide interest in cultural activities. There are many small communities geographically located beyond commuting distance to a large city with its ample cultural opportunities, which need a center for cultural and creative activities. In some of these there may already exist nuclei of musical, choral or dramatic groups as well as some adult education classes in art, music or writing. So too in these communities and in the surrounding areas there are an increasing number of individuals doing professional creative work, who could make real contributions to the community and who could receive real benefits from local support and encouragement. A Community Art Center, financed in part by Federal funds with additional local support, would be such a focal center. Here could be held art exhibitions and classes for adults and children, lectures, rehearsals and performances of orchestral, chamber music and choral groups, music classes, dramatic and dance performances as well as classes and practice. In this center would be provided physical facilities and instruction, conveniently centralized, to meet the varied cultural interests of many individuals and groups within the community.

Very real needs of the general public would be met by such a Center. More persons would enjoy performances in the different arts. Youth would benefit by planned creative recreational opportunities, a diversion from activities leading to juvenile delinquency. Such classes would also supplement the rather meager creative program available in the average small-town public school. The retired and aged, an ever enlarging group, have equal need of such facilities. With shortening work hours more and more Americans have both the time and the desire for leisure time activities.

From the beginning there should be partial local support for such a Community Art Center. If Federal funds should finance the necessary building, it should be stipulated that Federal aid in running the Center would be provided for a limited number of years only and that after this the Center must have



Fig. 5. Rico Lebrun, Detail of mural in Parcel Post Annex, General Post Office, New York, N.Y. Treasury Relief Art Project.



Fig. 6. Anton Refregier, Study drawing for mural at Rincon Annex Post Office, San Francisco, Cal.

proved itself to be of such community worth as to be either locally financed and/or self-supporting through subscription and membership fees. At a time of unprecedented prosperity in the United States there would seem to be no need for permanent Federal subsidy.

One of the most important achievements of the Section of Fine Arts was its establishment of the fair principle of awarding government art commissions only on the basis of open, anonymous competitions of regional and national scope. This practice should certainly be restored for all government art commissions. It was very unfortunate that in the award of

* Charlotte Devree, "Is this Statuary Worth More Than a Million of Your Money?", *Art News* 54: 34-7.



Fig. 7. Philip Guston. Detail of mural at Queensbridge Housing Project. Community Center, New York, N.Y. W.P.A. Art Project.



Fig. 8. Stuart Davis, oil sketch for mural, Williamsburg Housing Project. W.P.A. Art Project. (Note: The completed mural was rejected by the management of the Williamsburg Housing Project and was subsequently assigned on a 99 year lease to Indiana University where it is now located.—Ed.)

sculpture commissions for World War II Battle Monuments in Europe, North Africa and the Philippines, there was a regression to the old "spoils system."³ This meant that the architects with the advice of the Commission of Fine Arts directly appointed the sculptors and arbitrarily decided upon the very high prices paid. The first practice rightly aroused considerable protest from American artists and art personnel, while the second cost the American taxpayer an excessive amount. Senator Fulbright's S.R. 454 would provide only a partial improvement of the situation. Commissions would be awarded without competition as well as through competitions in which artists would be invited to compete and would be paid for designs submitted.

A very practical idea incorporated in the Section of Fine Arts was the provision that 1% of construction costs of a Federal public building be set aside for its decoration, an economi-

cal arrangement not apt to arouse public opposition. The idea originated with Edward Bruce and had the endorsement of President Roosevelt. This precedent was established under the direction of the Supervising Architect in the Procurement Division of the Treasury Department. Since the War the Public Buildings Administration has been reorganized and is now the Government Services Administration, within which there is an office of designing architects, who, following the earlier precedent, have chosen a few artists to do decorations for Federal buildings. The art bill sponsored by Senator Fulbright is the first attempt to establish permanent legislation to take the place of legal precedent.

The Sirovitch-Coffee-Pepper bills, for all their shortcomings and failure, raised one very important question: namely, should there be a permanent federal government agency to promote art and other cultural activities in the United States. If not an additional executive department, some administrative agency located in one of the existing departments seems desirable. This would direct and coordinate all government art and cultural participation, both national and international. Administration would be by individuals with professional knowledge and specialized training. A fact, almost forgotten, is that the legal precedent for a government art agency has been established. The niche was originally found in the Procurement Division of the Treasury Department. A starting point for the re-establishment of some type of government art agency might be made here, with necessary expansion of personnel, jurisdiction and scope of activities etc. In any case, this is a matter that should be investigated by any one interested in renewed government art patronage.

An aesthetic evaluation of the art specifically produced under government patronage is a difficult and complex task, involving many considerations. The supporters of the various programs have always claimed that, while ten years was far too brief a time to provide the necessary training and experience, enough work of sufficiently high quality was executed to justify the programs on strictly aesthetic grounds, in addition to their proven value as a general art stimulus. An objective analysis may fail to turn up timeless masterpieces among the murals, for example, but many interesting stylistic directions emerged and the few very best government murals are of good quality and compare favorably with the American murals that preceded them. Furthermore, many artists who perhaps produced only mediocre government murals, did continue an artistic development which by now has resulted in first quality art in other media, as easel paintings or graphic arts. Therefore any aesthetic evaluation should not be based on too rigid criteria of appraisal.

Attention might rather be focused on factors which tended to effect the aesthetic quality of art works produced under the various types of government art programs. Certain administrative methods were directly related to the artistic results. For example, a painter of a mural commission for the Section of Fine Arts was paid in three installments, after the approval by the Washington staff of the design, the cartoon and the final installation. For the last, local approval also was prerequisite. Delays in securing this and in fact the constant supervision from Washington at every stage frequently resulted in a strong tendency to "paint Section." To an artist this meant to produce a capable, pleasant and safe mural, dealing with local industry



Fig. 9. Jack Levine, *The Feast of Pure Reason* 1937. On extended loan to the Museum of Modern Art, New York, executed for the Easel Project, Boston, Mass., W.P.A. Art Project. Photo courtesy of the Museum of Modern Art.

or historical episode, which would antagonize nobody and would get quick approval from everyone. Experimental and vigorous work or anything controversial in style or theme was repressed. The Art Project, on the other hand, paid an artist by the hour, regardless of whether his mural were ever approved and installed or not. With almost complete independence from supervision, there was much greater freedom and variety in the mural production, which ranged from the utterly incompetent and tasteless to works of originality and energy. Even greater creative freedom prevailed in the Art Project easel and graphic arts projects, which produced some excellent work.

For the government mural painter one of the great deterrents to inspired work undoubtedly lay in the prevailing lack of an inspiring site. With the exception of a few large multiple panel commissions, Post Office murals were usually jammed into unfortunate locations in the uniformly undistinguished architecture. Nor is there anything especially challenging to an artist in decorating a post office anyway. The decoration of schools or libraries offered more interesting projects but they too were often architectural afterthoughts. A few public housing developments planned for good mural sites in community recreation buildings. Significantly these received some of the best decoration. This was also true of the big commissions in Washington, D.C., as for the Social Security Building. Sites in hospitals which would seem to have a real need for decoration, were rarely used.

Should a future government mural program ever be considered, much greater discrimination in offering commissions is to be recommended. No architectural decoration should be considered unless there had been spontaneous local demand for it and evidence of genuine local interest. Mural or sculpture sites should be initially planned for by the architect. The artistic challenge should be great enough to persuade artists of ability and experience to enter the resulting competition. Government

Fulbright Grants for foreign study, now available to artists, as well as numerous privately endowed grants in the creative arts, provide excellent opportunity for artistic training. Therefore a government art commission need not be a first experiment. While standards for granting a government public commission need to be high, in the execution the artist should not be hampered by excessive bureaucratic supervision.

However, in discussing the possible renewal of a government mural program, it must be recognized that since the 1930's there has been a general shift in the interest of the American artist away from murals to easel painting. So too there seems to be less interest in architectural sculpture. It is almost entirely in the realm of easel painting and exhibition sculpture that professional reputations are now established. It may be questioned whether this specialization is of unmitigated advantage to the artist. It may be partly a matter of necessity with the decline in mural opportunities. Perhaps the artist would benefit and respond positively to a new opportunity to execute a more public and socially functional form of art.⁴ None the less, accepting present existing tendencies, a program for government purchase of easel paintings, graphic works and exhibition sculpture for use in public buildings is to be recommended. Such works of art would be selected by democratic competition, preferably regional in scope. Possibly, when feasible, purchase could be financed by a percentage of construction costs of the buildings to receive them. Schools, libraries, in particular government hospitals and state institutions, United States embassies and consulates, all types of government departmental and office buildings, etc. would all be very much improved by good examples of easel paintings, prints and sculpture by American artists.

Loans or purchases of works of art for international exhibition is another type of government art patronage. American art today compares very favorably with that of other nations and is worthy to be shown. Furthermore an international as well as a national reputation is now of great importance and even of professional necessity to American artists. At the same time the circulation of American art would enhance American prestige abroad.

Whatever form of American government patronage of the arts might be devised for the future, there seems no doubt that a nation with the present creative vigor of the United States, combined with the very widespread public interest and participation in the arts, should establish some type of Federal sponsorship for all the arts. Why can not a government which annually spends billions for armaments and missile projects devote a few millions to a cultural program? The Soviets are always depicting us as a materialist war-monger nation devoid of culture. It is true that the United States is one of the few large Western nations without some government support for art. The establishment of a Federal cultural program might weaken the thrust of the Russian accusation. Moreover it might somewhat alleviate the American taxpayer's resentment at ever increasing assessments for defense, if some very small per cent of his taxes could be devoted to something that he and his children might value and enjoy.

⁴ In New York City under the direction of the Chief Architect, twenty to thirty artists, among them Ben Shahn and Hans Hoffman, are receiving commissions to design murals, mosaics, etc. to decorate newly constructed public schools.

BAROQUE PAINTING IN GERMANY AND AUSTRIA

A Gap in American Studies

Research carried on in the English language in the field of German-Austrian painting and the graphic arts between 1550 and 1750 is nearly nonexistent. Thus, since everything remains to be desired or is a "desideratum", all I can do, is to map out the vast "terra incognita" and suggest its boundaries, the inner regional ones and the outer. The latter were those of the former "Holy Roman Empire of the German Nation" under Hapsburg rule, but they were never respected by the artists. The activity of German-born artists speaking a German tongue, was at that time to a high degree international, probably more internationally interwoven and involved than at any other period of German art history, the Middle Ages not excluded. It is under this special angle of internationalism, that research in this field should be done, and it should prove attractive and rewarding for the scholar carrying on this task in English.

American scholarship, especially, has to make up for years of neglect. To illustrate this, let me quote passages from F. J. Mather's *Western European Painting of the Renaissance* (New York 1939, p. 292):

"While the other transalpine nations were developing a culture of their own, Germany was merely bickering and pottering with the debris of culture and falling behind in essentials. . . . The Germans had largely lost the charm of provincialism without attaining the grace of civilization. . . ."

And again (p. 346):

"In painting there is virtually nothing to claim attention of a modern art lover. The religious wars, the provincial courts were inauspicious for art of any sort. The few gifted German artists fled for their esthetic salvation to Italy and a few distinguished themselves, much as our American expatriates of the black walnut era . . . in Paris and London. . . ."

The damning judgment, that there is nothing in German painting between the death of Holbein in London in 1533 and the currently popular German Expressionism of the 20th century has been reiterated in most other general texts (Robb, Cheney, Gardner, etc.), if not passed over in silence. Since the Goethe Bicentennial in Aspen in 1949 there have been exhibits of "German Art from the time of Goethe 1750-1850", first in the Detroit Institute of Arts¹ in the same year and more recently at the University of Kansas Museum of Art in 1956. Thus the big gap has been narrowed somewhat to the period from 1550-1750, with which we are here concerned. But to my knowledge, no courses or seminars in "German Baroque Painting" are offered at the art history departments of American colleges, and subsequently there is little encouragement towards research in this field.

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The reasons most often advanced for the "sudden stop" of German creativity in art are the ones given also by Mather, the religious wars, especially the Thirty Years War (1618-48) and the provincial courts. Neither of these reasons is wholly valid. The "courts of the Emperor" especially that of Rudolf II in Prague (1576-1612), and of German nobles like the Duke of Bavaria in Munich and the Duke of the Tirol in Innsbruck, as well as the patricians in the rich towns, led by Augsburg of the Welser and Fugger, had carried on since the middle of the 16th century a collecting activity which at least equals that of the other courts and towns of Europe. The forementioned places are centers of an international style called by the derogatory name "Mannerism", which however has been lately very positively re-evaluated, as the grandiose exhibition "The Triumph of Mannerism" held in the Rijksmuseum of Amsterdam, in 1955, has shown.²

It is now said that this "artificial" unhealthy flowering was brought to an end in Germany through the outbreak of the Thirty Years War. This is surely not true for Austria-Hungary, Tirol, Bavaria, the countries of the Catholic League, which in spite of the war had engaged in a vigorous campaign for the strengthening of Catholicism, and in which art played a considerable role. It is not even true for the Protestant side, for Prince Ernst of Schaumburg-Lippe was an ardent art collector.

The same statement is also found in general books on the history of painting, written in German. There, the authority of a contemporary, Joachim von Sandrart, is evoked. But it has been overlooked that since he had to flee Frankfurt in 1637 and wrote his *Teutsche Akademie* almost forty years later (Nuremberg 1675), he might have generalised a personal experience. The famous passage runs (passim):

"Germany once priding herself on the excellent Albrecht Duerer and his pupils has been deprived of such luminaries through the suffering of war. . . . Art fell into oblivion and those who professed it, into poverty and shame. Thus, they dropped the palette and picked up the halberd or the beggar's stick instead of the brush. . . . Also, people of education were ashamed to send their children into the workshops of men so despised."

It should also be taken into consideration that there were towns in Germany which even prospered during the war, such as the sea ports, Hamburg and Danzig. Literature and music never went into a "decline" during the war or prewar years. In general it can be stated that the recovery of the devastated parts

¹ Cf. Ernst Scheyer, "German Paintings and Drawings from the time of Goethe in American Collections", *The Art Quarterly*, November, 1949.

² *Le Triomphe du Maniérisme Européen de Michelange au Greco*, 1 July-16 October 1955, Rijks Museum, Amsterdam.



Fig. 1. Joseph Heintz, Portrait of Emperor Rudolf II, Kunsthistorisches Museum, Vienna.

was quicker than the history books make it out to be, somewhat similar to the "Deutsche Wirtschaftswunder" of our time. After a little more than a generation, in Austria after the end of the siege of Vienna by the Turks in 1683, the Empire saw a building activity especially in the Catholic South and East which surpassed that of the Gothic and led in the early eighteenth century to a high point of European fresco painting, which is beginning to be known and appreciated by scholars outside of Germany, especially in England. This wave of enthusiasm is bound to reach our shores shortly.

The overall period may thus be divided into three parts:

- 1) Early Baroque or Mannerism of the second half of the 16th century
- 2) High Baroque painting and graphic arts of the 17th century
- 3) Late Baroque or Rococo painting, chiefly fresco, during the first part of the 18th century

Mannerism, now generally used as a synonym of Early Baroque, is an international phenomenon. It is courtly or patrician, esoteric, something for the highly educated; it is complicated in every respect, a delight for the jaded palate. In Germany it had one of its greatest supporters in the Emperor Rudolf II who, following the political destinies of the house of Hapsburg had moved his chief residence to the East, to Prague, where he surrounded himself with scientists, such as the great astronomers Kepler and Tycho Brahe, mineralogists as Octavio Strada, craftsmen working in gold and other precious materials, such as the Jamnitzers. Among the painters, who played a somewhat lesser role, we have the Netherlands,

Roelant Savery and Bartholomaeus Spranger, the German, Hans von Achen and his pupil, the Swiss Joseph Heintz of Bern (fig. 1).³ Only one of them would today carry a German passport, but around 1600 they all spoke a German dialect and considered themselves as the Emperors' subjects. The most influential among them was Spranger of Antwerp (fig. 2), where he was born in 1546 and had his early training. He was constantly on the move all over Europe. In 1565 he went to Paris, then to Italy where he felt the influence of Parmigianino and Correggio, as well as that of Taddeo Zuccaro. He was honored in Rome by being named painter to Pope Pius V. In 1575 he was called to the court of Maximilian II in Vienna and six years later to that of Rudolf II in Prague, where for thirty years he was in the center of art activities until his death in 1611.

Through his own excellent etchings and engravings as well as those by Saedeler and Goltzius his work became known in studios of other artists and was acquired even by middle class collectors. The Empire was then leading in the graphic arts, which rightly have been called the democratic arts, though large collections by members of the middle class were hardly formed before the 17th century.

It should also be noted that the most popular graphic arts at that time: copper engravings and etching, were inter-related with work in gold and other metals, as well as with oil painting on small copper plates in an enamel or glazeliike technic. They were peculiarly and particularly the products of the flourishing "Kunstammern" or Curio Cabinets, where for a while they competed with painting on canvas. Because of the popularity of painting on small copper plate and fayence, large scale painting might have fallen behind for a considerable time, but for the revival of architecture around 1700 which gave it an undreamed of new development. In connection with the habits of the collectors, painting in the Empire, tends often to be "Klein und Fein Malerei", showing off a virtuoso skill to be admired with a magnifying glass, when taken out of a precious box. The paintings on the walls might be framed in ebony or tortoise shell, reminding one of a collection of rare insects and appreciated in pretty much the same way. But this taste occurred at a later stage. At the beginning, "antiquaria" in the manner of the great Italian Renaissance collections (such as that in the Munich "Residence", built ca. 1560 by Eckl, the earliest German Museum) were large and sumptuously decorated in the manner of Vasari by Italian trained Flemings. Another collection, that of the celebrated Duke Ferdinand II of the Tirol, at Castle Ambras, near Innsbruck, was formed within mediaeval walls (between 1580-95), though these were soon renovated and remodelled in the Italian fashion. The Duke had married the immensely rich daughter of the Augsburg Welser, an early example of an alliance between high aristocracy and capital, patronising the arts. Weapons and precious objects dominated the collection. Portraiture was considered merely a means of genealogical display. It was the same in "Buergerhaeusern", and yet the quality of portraiture did not suffer; on the contrary in the Empire and especially in Switzerland, even after the death of Holbein and Cranach, it kept a high level of artistic quality, combining the best of the late mediaeval tradition, a "mysticism of nearsight", with the

³ See the inventory of 1621 published by Zimmermann in *Jahrbuecher des Allerhoechsten Kaiserhauses*, XXV, 1905, p. 13.



Fig. 2. Spranger, *Hermaphroditus and the Nymph Salmacis*, Kunsthistorisches Museum, Vienna.

great Italian tradition for form, now chiefly modelled after the rigid *grandezza* of Bronzino. Characteristic are Stimmer, Schwarz and Amberger.

Stylistically it is often difficult to distinguish between German Late Gothic and International Mannerism. This is true in all branches of the arts. The two dynamic, ornate, involved styles have an affinity toward each other and fused easily. A true Early Renaissance hardly existed north of the Alps, still less a High Renaissance in the Italian manner and in the sense of selective ability, serenity and balance. To cite an example of this immediate evolution of the late Gothic into Mannerism I select one from a little known era, that of Danzig, Anton Moeller, the "Maler von Danzig", 1563-1611, who was very probably in Italy between 1588 and 1590, and certainly also had connections with the Antwerp Mannerists. In his early years he had copied in pen the thirty-six woodcuts of Durer's *Small Passion*.

To return to the Prague artists at the court of Rudolf II, who handled erotic subjects and arrived at a similar style fusion of late Gothic and Italian Mannerism. Hans von Achen's *Matchmaking* (Karlsruhe Museum goes back to the earlier group of late mediaeval Antwerp mannerists; at least in subject matter and composition it follows the tradition of Quentin Matsys and Martimus van Roymerswaele, but an incipient Caravaggism might also be noted.



Fig. 3. Adam Elsheimer, *Flight into Egypt*. Collection of Sir Edmund Bacon, Bart., Raveningham Hall, Norwich England.

The link between the Prague Mannerists and the German Romanists, such as Elsheimer around 1600, is Johannes Rottenhammer (1564-1623). Born in Munich, he became a pupil of Hans Donauer and was certainly also close to the Vasari pupil, Peter de Witte, called Candido, who was the decorator of the old Residence. After 1588 he was in Italy in Rome and Venice, and there was exposed to Mannerism. Later he worked for Rudolf II, the Duke of Bavaria, and also for the Protestant collector, Prince Ernst of Schaumburg. He, too, liked to use small copper plate for his oils and was very detailed in the rendering of figures and landscape. While in Rome, he often depended on Jan Breughel's cooperation or that of Paul Brill for the landscape. Yet the mood of some of his landscapes is still Late Mediaeval German, Altdorferisch. In others, however, like *The Death of Adonis* (Louvre, Paris), the Tintoretto-Veronese influence is unmistakable. Had he stayed a longer time in Venice, a shorter time in Rome, the picture would have lent itself to an almost monumental treatment. We know that Rottenhammer did frescoes which are unfortunately lost. His position between schools and nations made him successful and popular not only in Germany but also in France and England.

Slightly older than Rottenhammer was Adam Elsheimer (1578-1610), who died, only 32 years old, in Rome, a true genius. He receives a passing grade even from Mr. Mather, who called him a "delicate idyllist". But by pinning the label "eclectic" on him, more harm is done than good. We should finally take seriously Malraux's statement, that artists learn more from their fellow artists than directly from nature. Born in Frankfurt, where the Staedel Museum still preserves his magnificent so-called Sketchbook (though later put together and mutilated by Goudt), he was a pupil of the mannerist, Ph. Uffenbach, a rather shadowy figure, of whom I know only drawings, whose chief distinction however is, that he is artistically connected with Matthias Gruenewald. This Uffenbach was a pupil of Hans Grimmer, whom Sandrart calls a pupil of Gruenewald. Elsheimer remains unmistakably German even in Italy, and he is unmistakably himself. (fig. 3) His *Rest on the Flight into Egypt* (Museum, Berlin), done in Venice, permeates the Venetian and Bolognese elements (Annibale Carracci,

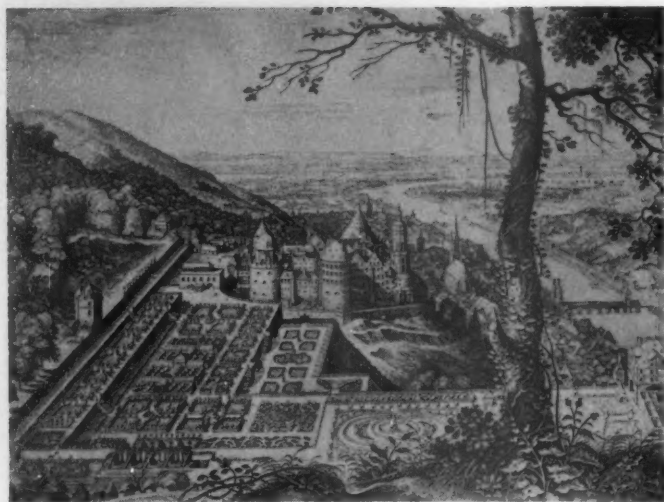


Fig. 4. Matthaeus Merian the Elder, *View of the Schloss and Gardens at Heidelberg*, Engraving.

Domenichino) with intimate German "Stimmung" and shows that metaphysical luminism which attracted Rembrandt. The mixture of idealism and realism similar to that in the pictures of Rottenhammer, might be called mannerist, but then Rembrandt must be called mannerist too. In his paintings, drawings, and most of all in his etchings, Rembrandt is indebted to Elsheimer, first through his teacher Lastman, then through the knowledge, if not the purchase, of a great deal of Elsheimer's artistic estate, which Goudt, a disciple of Elsheimer, but himself un-creative, had brought to Holland.

Elsheimer in his earlier landscapes is indebted to the School of Frankenthal near Frankfurt, where a colony of Protestant refugee painters, chiefly from the city of Antwerp, had established itself, among them Gillis van Coninxloo. Elsheimer's *Sermon of John the Baptist* (Museum, Berlin) is a mixture of Flemish-German enchanted forest and figures in costumes of the oriental *Thousand and One Nights*. The *Saint Christopher* (Museum, Berlin) is however a true German jewel which continues the Late Gothic tradition of landscape painting. Though the figure might be after O. Borgianni, and though it also reminds one of the traditional representation of the Saint in early German and Netherlandish prints, the trees, in their detailed poetry belong to the tradition of the Danubian school. Drost's contention that the landscape is not by Elsheimer is difficult to accept.⁴ W. von Bode,⁵ H. Weizsaecker⁶ and W. Drost⁷ have shown that Elsheimer's picture of *Jupiter and Mercury visiting Philemon and Baucis* (Museum, Dresden) though small in size is the most influential interior night piece before Rembrandt. It inspired not only the great Dutch artist directly, but also the Flemings, Brouwer and Jordaens, the older generation of Dutch painters, such as Lastman, Pijnas,

⁴ W. Drost, *Elsheimer als Zeichner*, Stuttgart 1957.

⁵ W. V. Bode, "Hollaendische Maler unter dem Einfluss Elsheimer's" in *Studien zur Geschichte der hollaendischen Malerei*, Braunschweig 1883 p. 313-356.

⁶ H. Weizsaecker, *A. Elsheimer der Maler von Frankfurt* 3 vols, Berlin 1936.

⁷ W. Drost, *Barockmalerei in den Germanischen Laendern*, Potsdam 1926.

Moyaert, Buytewech, Moses van Uytenbroek and in the next generation Adriaen van Ostade and his followers.

In the development of landscape art Elsheimer is like a railroad junction which serves as a meeting place for the Flemish Romanists, such as the brothers Bril, the great Claude Gellée, Caspar Dughet and Rubens, who remembered so kindly in his letters to Dr. Faber, the death of his unfortunate friend after he had been thrown into debtor's prison. "Destiny alone revealed him to the world." And again, speaking of Elsheimer's influence on landscape, disseminated also by his etchings, we must mention the name of Rembrandt and his predecessor Hercules Seghers. A concentration of Elsheimer influence both in figure and landscape painting is found in Utrecht, where Goudt settled after his years in Rome since 1611; Bloemaert and especially Poelenburgh must be named in this connection.

A word about the wide sociological function of the German graphic artists might be inserted here. First would be Wenzel Hollar of Prague (1607-1677), in Frankfurt a pupil of M. Merian. He worked for the most famous 17th century collector, the Earl of Arundel in his castle in England and accompanied him on his trip through Europe setting the style for many an art loving "Milord" on his grand tour. Aside from city views, Hollar did mostly reproductive engraving. His range is even wider than that of the founder of that branch of the graphic arts, Marc Antonio Raimondi; it encompasses all schools extending from Leonardo to Rembrandt. He is also known as a portraitist, and, among others, he etched Elsheimer's portrait.

His function then was chiefly educational as was that of his teacher Matthaeus Merian, the Elder of Basel (fig. 4), who settled in Frankfurt in 1624 as the city's architect and founded an etchers' dynasty. He left us in his *Theatrum Europaeum* and numerous other prints an "orbis pictus" of his time. There are also costume prints by him and by a score of others (outstanding among them Jost Amman) often in a setting of every day scenes. But there are few graphic artists who like Hans Ulrich Frank (1603-1675), active in Augsburg since 1637, give a true and artistically interpreted image of the horrors of the Thirty Years War. Though technically not on the level of his contemporary, Callot, he anticipates in expressive power the *Disasters of War* by Goya.

The third great German Italianate around 1600—in addition to Rottenhammer and Elsheimer—is Johann Lyss (1595-1629), who since he hailed from Oldenburg, close to the Dutch border, was for a long time thought to be a Netherlander. He lost his nordic identity in Venice, where in his last years his work resembled closely that of Strozzi and Feti. He died at the age of 34, a life almost as short as that of Elsheimer. But before his last years, he would paint on occasion like Brouwer or Jordaens (fig. 5).

In his *Venus* (Castel Pommersfelden) he reminds one strongly of Jordaens' *Abundance*, though his superb nudes are more elegant. His *Gallant Couple* (Castel Pommersfelden) combines the best of the contemporary rendering of such a theme: Dutch, French and Italian.

And yet again Lyss is a strong artistic individuality like Elsheimer and cannot merely be written off as "eclectic" by tracing his art back to influences. But the chemistry of the integration of artistic influences into an individual style is a mystery before which the art historian remains rather helpless,

a situation not unlike that of his verbal impotence when it comes to defining and analysing national styles. He is aware of its distinct flavor yet cannot explain *how* elements, which are found also in other national styles, produce this peculiar result.

Joachim Sandrart of Frankfurt (1606-1688) was an accomplished painter, writer, traveller and noble gentleman, also the founder of the first German Academy in Nuremberg in 1662 (fig. 6). To his contemporaries he represented the prototype of a well-connected European. Still his art and thought has that unmistakable German flavor in the many different manners he uses as a painter and engraver as well as in his writings, *Teutsche Akademie der Bau- Bild und Malerei-Kuenste* (Nuremberg 1675), from which we quoted at the beginning. Sandrart's artistic career reads like a catalogue of foreign styles and important foreign artists. He started as a pupil of Peter Isselburg in Nuremberg and of the mannerist Aegidius Saedeler in Prague, from whom he learned the graphic arts. We find him then at the age of seventeen with the Dutch Caravagist, Gerrit van Honthorst (Gherardo delle Notti) in Utrecht where he meets Rubens. In 1627 he went with Honthorst to London where he learned from the Italian follower of Caravaggio, Horatio Gentileschi. In the same year he returned via Holland to his native Frankfurt. One year later, 1628, we find him in Venice in close contact with Lyss. In the lagoon city he studied especially Veronese and Tintoretto, visited later the whole of Italy from Mantua to Sicily. During his six years stay in Rome he took a position with Cardinal Barberini, later Pope Urban VIII, cemented a close friendship with Pietro da Cortona and published the ancient marbles of the Marchese Giustiani in engravings. In 1635 we find him back in Frankfurt from which he had to flee because of the Thirty Years War. He turned again to Holland, where in Amsterdam from 1637 to 1641 he painted a series of large "Shooting Companies".⁸ After 1642 he lived in Munich, from where he moved after the end of the war in 1648 to Nuremberg, staying there for the rest of his long rich life. (He died in 1688 at the age of 82). There he published the *Teutsche Akademie* and left as a memorial in the City Hall a large picture of *The Banquet of Ottavio Piccolomini held in the City Hall of Nuremberg at the occasion of the Peace Treaty of Muenster* (1649). It compares quite well with Gerhart Terborch's better known picture of the *Delegates taking the oath upon the Peace Treaty at Muenster* 1648 (London, National Gallery). His best works however are his *Allegories of the Seasons* (Schleissheim) which have an eighteenth century liveliness.

With that we enter upon the subject of the interrelations between German and Netherlandish art chiefly in the second part of the seventeenth century, an intriguing topic, upon which some work has been done already in German and Dutch. Yet the subject is by no means exhausted. I must be brief here, but would like to mention that Dutch art also benefited from the exchange: the Rembrandt pupil Govaert Flinck—in the master's studio early in 1632—hails from Cleve. The Terborch pupil, Caspar Netscher, is from Heidelberg. Both are major figures in the Dutch School.

Even the most baroque German artist (in the Counter-Reformation sense of the term), Michael Willmann, who was

⁸ Among them that of Cornelis Bicker of the Kloveniers Doelen. See S. Slive, *Rembrandt and his Critics 1630-1730* The Hague 1953.



Fig. 5. Johann Lyss, *Peasants Fighting over Cards*, Germanic National Museum, Nuremberg.



Fig. 6. Joachim Sandrart, *The Hunter*, Germanic National Museum, Nuremberg.

born 1629 in Königsberg and died in 1706 in Leubus, Silesia, owes much of his training to the Netherlands.⁹ Before 1650 he had studied with another early Rembrandt pupil, Jakob Adriansz Backer, yet he took more to the work of Van Dyck, which suited his temperament better. In his treatment of landscape, however, we find echoes of Dutch masters, such as Rembrandt, Jakob van Ruysdael, Both and Bercham. After a brief period in Prague (1649-1650), which enjoyed a great activity in the arts shortly after the end of the war, he moved to Berlin to the court of the Great Elector of Brandenburg, of whom Willmann on the occasion of a second shorter stay in Berlin (1682) painted an *Apotheosis*. Since 1660 he lived in Breslau, where he was converted to Catholicism. He found his peace in Silesia and a rich rewarding activity for the great Cistercian Monasteries Leubus and Gruessau. He died in Leubus in 1706 and was buried there with the highest honors and ceremonies the church could bestow on him. His painting is a link to the great catholic fresco art of the eighteenth cen-

⁹ Ernst Kloss, *Michael Willmann, Leben und Werke eines deutschen Barockmalers* Breslau 1934.

tury: for instance, the frescos in the Josephs Kirche (1692-1695) in Gruessau, anticipates in their flickering nervous fluidity and their lush sense of colour the art of Maulpertsch.

The Rape of Europa (fig. 7), dated 1679, illustrates the worldly Willmann and recalls in its eroticism and wonderful colors the well-known work of Titian's old age. Here it is given an elegant, somewhat operatic treatment through Willmann's study of van Dyck.

Willmann came from the farthest northeastern corner of Germany, from Eastern Prussia, yet he found his way to Amsterdam attracted by the extraordinary flourishing of painting there, an attraction which in his case proved more powerful than that of Italy.

The attraction was even greater in the Northwest, in Holstein, where Jørge Ovens (1623-1679) had come from, before he joined the workshop of Rembrandt in 1641. Later he worked for the Danish Crown. In Rembrandt's studio in Amsterdam he must have met Christoph Paudiss (1618-1667) of Dresden, who was studying in the house in the Joden Breestraat between 1640 and 1642.

A center of Dutch influence or of "Hollaenderei", as Goethe called it, was Hamburg. Many Dutch painters had worked there for the rich patrician merchants, and many a Hamburg artist showed Dutch influence. The outstanding one among the many lesser known ones is Matthias Scheits (ca. 1630-1700), who had been a pupil of Philip Wouwerman in Haarlem.

The theme of the "Cavalry Battle" was a very popular one in Europe during the seventeenth and eighteenth centuries. It had been done by Salvator Rosa and Bourguignon and later by Francesco Casanova working in Vienna and Paris. Another German specialist of the Cavalry Battle was G. Ph. Rugendas (1666-1742), who came under the influence of Wouwerman as well as Bourguignon. His pupil Joh. Elias Ridinger (1698-1769) continues "Horse-Painting" into the eighteenth century.

Another subject matter popular in Holland and shared with this musical country is that of *Haus-Musik* (Museum, Hamburg) which Scheits handles in a Rembrandtesque technique.

Another somewhat later Hamburg painter Balthasar Denner (1685-1749) develops Dutch Realism and a liking for the wrinkles and blemishes of old people's skin into a supernaturalism, so that he earned the nickname of "Poren-Denner," an Albright of the early eighteenth century.

Realism might lead to "Sturm und Drang" as a comparison between an etching by Rosa di Tivoli (originally Ph. Peter Roos of Frankfurt 1651-1705, a kind of German Berchem) to one by the "Maler Mueller" or "Teufels-Mueller" (1749-1825) demonstrates. With the latter, who also wrote a "Faust" fragment, we have reached the time of Goethe, who had helped to finance Maler-Mueller's long stay in Italy, where the poor fellow degenerated at the end into a tourist's guide.

I turn now to the great fresco art of the eighteenth century unfolding so miraculously in Austria and the German Catholic South. Certainly the Italian painting of the Counter Reformation inspired it and the Jesuits played an important role in that process. One thinks especially of the influence of the Jesuit Father, the greater painter, architect and theoretician Andrea Pozzo (born in Trento in the Italian Tirol) which spread from that strategic point into the rest of Austria, Bavaria and Fran-



Fig. 7. Michael Willmann, *The Rape of Europa*, Landes Museum, Schwerin.

conia. His treatise *Prattica delle Perspective*, 1692, went through no less than three German editions between 1702 and 1712. The situation in fresco painting is very similar to that in architecture and music at that time. Though many Italians were working and teaching in these two fields in Germany around 1700, there soon sprang up a German-born generation of artists which, trained or influenced by Italians, created an unmistakably German art. The architect, Fischer von Erlach, and the composer Johann Sebastian Bach might be cited as examples. In architecture, music and fresco painting the Italian material is germanised and turns into one of the greatest achievements of the German creative genius.

Systematic and comprehensive research has just started in this latter field, where we now have Hans Tintelnot's *Barocke Fresco Malerei in Deutschland* (Munich, 1951). I can only select here some of the most characteristic representatives, grouping them into an earlier generation born before 1700 and active during the first part of the eighteenth century, and a later one born after the turn of the century and climaxing around 1750, and even later at the time that Tiepolo and his assistants were active in Wuerzburg (1750-1753). The older generation was strongly influenced by Pozzo, the younger one by the Venetian Roccoco.

Let us start with J. Michael Rottmayer von Rosenbrunn (born in Laufen in 1654, died in 1730 in Vienna) since he is one of the oldest and also for personal reasons. His grandiose ceiling fresco in the former Jesuit University Church of St. Matthias in Breslau was my first overwhelming impression of Baroque painting. There, surrounding the *Glorification of the Name Jesu and His veneration by the Societas Jesu* (painted 1704-1706) looked down among the allegorical figures of the four continents, the Pope, the Emperor, Prince Eugene of Savoy "Der Edle Ritter," the two latter ones in sumptuous periwigs. What could be more representative of the Austrian Catholic Baroque? My native province of Silesia, until the conquest by Frederick the Great in 1763 was an integral part of the Austrian Empire and rivalled the neighboring kingdom of Bohemia in its leadership in the arts. That took place even



Fig. 8. Daniel Gran, Detail of Sciences and the Arts, Ceiling of National Library, Vienna.

before building activities began again in Vienna after the Turkish menace had been repelled. Rottmayer's career is typical of the Baroque "frescant" of the older generation. He spent no less than fifteen years in Venice, the academy of this town being most popular with the Austrian artists. There he was a pupil of Carl Loth of Munich, who became so fully a Venetian that we know him as Carlotto. In 1689 Rottmayer was called from Breslau to Salzburg, a city which has preserved its Italian-Austrian Baroque character down to the present. He was then active chiefly in Vienna and elsewhere in Austria, particularly in the Melk Monastery, Prandtauer's glorious building.

The Tirolian Troger, two generations later (1698-1762) in the Chapel of the Students in the same monastic compound of Melk, done in 1745, in close cooperation with the Italian, Cajetano Fanti, was for the this late date rather conservative. Troger in 1750 still worked in the heavy Pozzo manner, but in other frescos through the introduction of Alpine landscape—he was born in the Pusterthal—he introduced a lighter and distinctly Austrian note. He had been first a pupil of Alberti, like Pozzo a South Tirolian who also taught the art of fresco to the more famous Daniel Gran. He then spent three years in Italy under the spell of the Neapolitan, Solimena and the Venetian, Piazzetta, and came to Vienna as painter of theater-decorations—the illusionism in scene painting and ceiling decoration is almost identical in the Baroque. Finally in 1753 he was elected Rector of the Vienna Academy (existing since 1692, and after Nuremberg the second oldest in the Empire) and died in the Austrian capital after a rich activity in decorating churches in Salzburg, Melk and Vienna.

His reputation in Austria is second only to the slightly older Daniel Gran (1694-1715). Whoever has had the good fortune to work in Fischer von Erlach's Hof Bibliothek must have fallen under the spell of Gran's ceiling frescos. (fig. 8). Gran is the Viennese of the Viennese, an aristocrat in appearance and the painter of the Emperor and the High Aristocracy. The Palaces of Schoenbrunn and Hetzendorf, of the Schwarzenberg and Prince Eugene's Belvedere in Vienna were decorated by him.

By his culture and encyclopedic learning he could compete with his teacher, the Neapolitan, Solimena, and his younger rival, Altomonte (born 1702 in Augustus the Strong's Warsaw), who called himself Altomonte-Hohenberg. Solimena and other Italians were patronized by Prince Eugene, whose concern with Austrian cultural life rivals his exploits in war. Of course these are not the only Italians working in the Empire at this time. We mention Carol Carlone, Antonio Pellegrini, Amigoni among a score almost as numerous as the Italian musicians, dancers and adventurers in the style of Casanova. This is the Vienna of Hoffmanthal-Strauss's *Rosenkavalier*!

We turn now to Southern Germany, first to Bavaria, the country leading in the Baroque Counter Reformation since the Elector Maximilian had created the Catholic League in the Thirty Years War. Here the Asam family was outstanding and most characteristic of the combination or fusion of architecture, sculpture and fresco painting, which is the essence and pride of the German Baroque. From humble beginnings—the somewhat rustic and old-fashioned father, Hans George of Tegernsee (1649-1711) decorated the church at this Bavarian lake—the two well educated sons, Italian-trained (1712-1714), the painter and etcher, Cosmas Damian and the sculptor and stuccatore, Quirin Egid lead the South German Rococo in their decoration of the monasteries Weingart and Weltenburg. In their private church of Johan Nepomuk in Munich, adjacent to their noble family house they built and decorated one of the most charming examples of Munich Rococo.

To Wuerzburg, the capital of Franconia, the residence of the immensely rich and powerful Schoenborn family, which at some time combined the bishopric of Wuerzburg with that of Bamberg, was called the greatest decorative artist of the European Rococo: Gianbattista Tiepolo (1750-1753). He felt happy and at home there; the empty wine bottles left in the Palace high up on the cornices by him and his crew are silent indicia of it. They were discovered during the extensive restoration work made necessary by the devastations of the last war.

The Tiepolos were certainly an asset to German art, but by no means as necessary or influential as one might think, since German fresco art had already reached a first climax before 1750.

The German "frescant" in closest contact with Tiepolo in Wuerzburg was Mattheus Guenther (1705-1788), who came from the Bavarian Asam workshop. He marks according to Tinetnot one of the high points of the Bavarian-Swabian Rococo by blending the different formative influences, Asam, Pozzo, Tiepolo.

But even a lesser talent such as Johannes Zick (1702-1753) (the father of the better known Januarius Zick who worked in the Dutch manner), who had once taken care of his father's cattle—indeed a kind of Bavarian peasant or folk art touch might be discovered in his early works in village churches—even such a rustic as this caught fire by the example of Tiepolo. His *Olympian Gods Enjoying the Pleasure of Country Life* in the "salla terrena" of Wuerzburg Castle, though naturally not up to the nervous elegance of Tiepolo in other parts of the same building, is excellent in the ornamental parts. There the fantastic rococo ornament in the manner of J. A. Nilson's prints is the link between the dynamics of the architectural members and space and the scenes represented in fresco. In his frescos in the palace of Bruchsal, which were



Fig. 9. A. F. Maulbertsch, *Self-portrait*, Österreichische Galerie Vienna.



Fig. 10. A. F. Maulbertsch, *The Good Shepherd* Piaristenkirche, Vienna.

entrusted to him on the recommendation of the architect J. B. Neumann, he gave an excellent account of his decorative gifts, and in them there is nothing left of Bavarian rusticity.

But the work of Zick pales before the genius of A. F. Maulbertsch (1724-1796) (fig. 9). Active during a time theoretically dominated by Winckelmann's and Mengs' archaeological classicism, he expresses his fiery soul, his love for the beauty of heavenly creatures in a gorgeous pyrotechnic of the Late Baroque (fig. 10). Born on the Swabian side of Lake Constance he later became Austrian and had a long period of activity in the Austro-Hungarian Empire. During 45 years he was active in no less than 59 places. He knew better than the younger Zick, how to blend such contrasting styles as those of Piazzetta and Rembrandt: the color and form of the Venetians with the chiaroscuro of the Dutch. One of his greatest frescos is in the Palace of Kremsier (Tchechoslovakia), composed of stirring scenes from the history of that country. Tintelnot is reminded by some of his figures of types in "Wallenstein's Lager." In his *Rider with Banner* (sketch, Vienna Museum) I see a figure from the wild Slavic past. Galloping riders like the *Victorious James Major* in the battle of Clavigo (sketch, Vienna Museum) are his forte. In the sketch for *Saint Stephan Receiving the Hungarian Crown* (Munich Alte Pinakothek, probably done for the Cathedral of Steinamanger, 1794-1795, a very late work) the Baroque triumphs, shooting with fiery-red tongs from blackish-brown into light blue radiance. In his magnificent etchings such as that representing *Saint Florian*, we



Fig. 11. Johann Martin Schmidt (called Kremser-Schmidt), *Vision of Saint Francis* Collection of Dr. Richard Sterba, Grosse Pointe, Mich.

seem to hear, as accompaniment, the hell music from the last act of Mozart's *Don Giovanni*. Saint Florian the protector against fire turns into a demonic figure lighted by flames like the Don on his descent to hell.



Fig. 12. Johann Martin Schmidt (called Kremser-Schmidt), *Crucifixion*, Austrian Baroque Museum, Vienna.

Related to him in his restlessly flickering, twitching manner and dramatic opera effects is his contemporary Johann Martin Schmidt (1718-1801) called Kremser-Schmidt (fig. 11) from his main work in the church of Krems (1787). The Vienna Museum preserves a late *Crucifixion* dated 1797 (fig. 12). It is the "end-of-the-world" style of Greco, but painted by this representative of the late Baroque, as late as 1797. In his *Death of St. Anne* (in Goettweig) Schmidt yields in the cooler colors on stone-grey ground to Classicism, while the middle class character of the death scene smacks a little of the competing influence of Realism. In his portraits as that of *Frau Anna Geyer* (private collection, dated 1764) Schmidt is an unflattering, candid realist with a sense of humor. It is almost of the character of a German old master.

In contrast to it, the majority of portraiture in the eighteenth century even that of middle class, or of professional people, borrows from the art of the court as practiced by Frenchmen in Germany or French-trained German artists. A good example is the Franco-Swedish George de Marées *Self Portrait with his Daughter* (Munich Museum). Marées was



Fig. 13. Antoine Pesne, *Frederick the Great as a Child with his Sister*, Charlottenburg Castle.

active at the Munich court, as was Louis de Silvestre, a Le-Brun pupil, in Dresden, where he also headed the Academy founded by Augustus King of Saxony and Poland (1705). Outstanding among the "imported" French artists is Antoine Pesne (1683-1757) in Berlin, perhaps approached in quality by the Elder *Job. Heinrich Tischbein*, who, after he had worked with Charles van Loo in Paris, had become court painter in Cassel.

French taste was now predominant, spreading through the Royal Academies, which were founded chiefly during the eighteenth century as instruments of vainglorious rulers. Germans of all classes everywhere preferred French ways to their own. That started in the seventeenth century and reached dimensions of a ludicrous submission during the eighteenth. And yet also the contrary could be observed. Antoine Pesne serving since 1710 in Berlin as painter to the Hohenzollern court and President of the Royal Academy brought there by the pomp-loving first Prussian King and continuing under his soldier-mad successor, Frederick William I, the father of Frederick the Great, whom he portrayed as a *Child with his Sister* (fig. 13), seems to have become adjusted to the rough climate and in some of his works, (e.g. the frescos in the Charlottenburg castle) turned slightly Prussian himself.

The German Rococo portrait might occasionally take on a more soulful look as in that of *Mademoiselle Seybold* (Liechtenstein Coll. Vienna) done by her father, Christian Seybold (1698-1768 chiefly working in Vienna) (fig. 14). In Dresden where the forementioned art school had been reorganised by Christian von Hagedorn, called in 1764 from the Parisian Wille circle to that town, the originally strong French influence was gradually replaced by "Hollaenderei," especially in

genre, portrait and landscape. Added to it was through Adriaen Zingg a friend and countryman of Salomon Gessner, a cosmopolitan Swiss element, which had its best representative in the excellent portraitist Anton Graff, who was born in Winterthur, Switzerland. And of course Italian art still governed everywhere compositions in the grand manner. The situation at the Academy of Vienna with Fueger and Lampi was similar, but early permeated with Classicism.

The many overlapping styles as Late Baroque or Rococo, Archaeological Classicism, "Hollaenderei," "Sturm und Drang"—Romanticism are difficult to disentangle in Germany and Austria after the middle of the eighteenth century. A few examples might demonstrate this.

In a *Fête Champêtre* by W. Dietrich of Dresden (1712-1774) who liked to call himself Dietrich v. Dietrichy, we have an imitation of Lancret or Pater, only somewhat dryer. In the *Expulsion of Hagar* (Detroit Institute of Arts) he is an eighteenth century Rembrandt using for the landscape the pedantic "Baumschlag" of his friend Zingg.

The Rhineland is more French than Dutch influenced. Anton de Peters of Cologne (1723-1795) shows what he had learned in Paris, where he had lived for a long time. In his charming pastel and crayon sketches he might emulate Fragonard, while his moderately sized paintings are quite Louis XVI classicistic and even occasionally bourgeois-prim.

The straightlaced morality and pedantic rigidity of such representatives of title-conscious class as that of the Kaiserliche Rat Goethe, the father of the great J. Wolfgang, is felt even within the classicistic setting of Roman columns and operatic classical shepherds costumes as concocted by demand by J. Chr. Seekatz (1719-1768 of Darmstadt). The picture (Goethe Haus Frankfurt) is a good example of the style fusion or confusion indicated above, but "the great God Pan is dead" in it and dead is the great Austro-German Baroque style.

Approaching the end of that charting of the "terra incognita" I wonder what will stand out from that flood of little known, strange German names? I plead however strongly: for three artists: Adam Elsheimer, the early Baroque mannerist



Fig. 14. Christian Seybold. *Portrait of an Old Man in a Panther Skin*, Dresden, Gemälde-Galerie.

and internationalist, Michael Willmann, the contemporary of an Andreas Schlueter and the "Grand Elector" of Brandenburg, the greatest painter of the German High Baroque, and A. F. Maulpertsch, a true genius, the "Frescant" of the Austro-Hungarian Empire in its last glory.

THE FAMILY OF LUCIEN BONAPARTE

a drawing by Ingres

The matriarch within a silvery languorous
Arabesque, grins control over her element,
Asking that we recall the mother of the Gracchi,
Or Monique avec Augustin, or the Aldobrandini
Marriage fresco, or . . . subtly referred, we
Ought to know the home life of elegance is
Always, if two dimensional and pale, a kind
Of architecture. And just distinguishable from
Princesses, princes taper their mouths and brows
Like formulas for Easter eggs or Gothic angels.
A harp sounds (Antoinette has had six lessons),
Slow arpeggios distract and blur the line until
Sharp form reminds the flaccid eye that
Poussin's counterpoint is what we measure by.

—Thomas B. Brumbaugh

JOHN DEWEY AND THE MATERIALISM OF ART EDUCATION

Art education in its influence on the aesthetic development of our nation has quite possibly contributed as much to the movement towards a complacent materialism as have the much maligned influences of science and technology. Art education in its role in general education at the elementary and secondary levels, and to some extent even in the colleges, is almost completely dominated and blighted by an overwhelming preoccupation with what is material. It has in large measure rejected the spirit, denigrated the masters, and reduced the business of art to an old maidish, fussy concern with the tasteful manufacturing and selection of *things* with which to decorate our persons, homes and lives. Art education has been a party to the emasculation of art.

Piping us down to this aesthetically barren wasteland has been the beguiling refrain of our spiritual mentor John Dewey. Who can deny that we have danced to his tune, along with his chorus, for the past quarter century? Never has one voice more characterized the philosophic base of a discipline and seldom have the practices of a single pedagogic and aesthetic point of view been more pervasive. And those voices that have been raised in opposition have almost uniformly been raised against our misinterpretations of Dewey rather than against the limitations inherent in his philosophy.

When we consider Dewey in his role as an aesthetician it is well to remember that he is first and foremost the eloquent voice of Experimentalist philosophy in education (which is not to prove guilt by association) whose influence on all of education staggers the imagination. Basic to this philosophy is the conception of human nature as a *product* of experience which in this view is the continuous interaction of man with his cultural environment. This is a position in opposition to humanist, idealist or religious views which consider human nature as something man is born with (as a soul, a good brain or aesthetic sensibilities). Dewey wrote *Art as Experience* (New York, Minton Balch, 1934) after devoting nearly fifty years to the development of a philosophy of education. This position is reflected in his writing which rather than explaining the nature of art tends to make art conform to his total philosophic schema.

Art as Experience is the book in art education. Its importance is not so much in its being read more than other standard texts in the field but in the almost universal acceptance of its key idea which has since become the unchallenged base on which a variety of statements and positions have been constructed. The gist of this is the desire to relate art to life—to note that art in our day has become unnaturally separated from life and that the recovery of the continuity of aesthetic experience with the normal process of living requires our understand-

ing that the raw material of art lies in our ordinary experiences. An aesthetic experience in this context is any experience enjoyed and savored for its own sake and related to the world of objects and events.

Recently while rereading *Art as Experience* in preparation for one of my art education courses I was impressed with Dewey's inadequacies in dealing with the art of the past and his inability to cope with that of the present. When pieced together his various statements on art and the artist present, for me, a grotesquely distorted image of art, an image shrunken, flattened and dulled, an image limited to a description of the body in terms of the enlargement of one of its parts. The following are some brief but representative passages from *Art as Experience*:

[the attitude responsible for the separation of the arts from everyday experience is the assumption that] "... there is in existence, at least in some gifted persons, an emotion that is aboriginally esthetic, and that artistic production and appreciation are the manifestations of this emotion." p. 78

"Experience in the degree in which it is experience is heightened vitality. Instead of signifying being shut up within one's own private feelings and sensations, it signifies active and alert commerce with the world; at its height it signifies complete interpenetration of self and the world of objects and events." p. 19

"The native experience in its continuous and cumulative character (properties that exist because 'sensations' are of *objects* ordered in a common world and are not mere transient excitations), thus affords a frame of reference for the work of art." p. 126

"The subject matter [of painting] is charged with meanings that issue from intercourse with a common world." p. 306

"... a work of art develops and accentuates what is characteristically valuable in things of every day enjoyment." p. 11

"Because painting deals with the world as a 'view,' a directly seen world, it is even less possible to discuss the products of this art than any other in the absence of objects." p. 235

"The connection of qualities with objects is intrinsic in all experience having significance. Eliminate this connection and nothing remains but a senseless and unidentifiable succession of transitory thrills." p. 126

"The doing or making is artistic when the perceived result is of such a nature that *its* qualities *as perceived* have controlled the question of production. . . . The artist embodies in himself the attitude of the perceiver while he works." p. 48

Here then is our master, an artist with no inborn aesthetic sensibilities, no native emotional make-up setting him apart from us common folk. He is merely the result of a happy union of

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organism with environment. His visual statements never derive from private feelings and sensations—these would be transient excitations, insanity—they originate rather from a directly seen view of a common world and the characteristically valuable in every day life. In addition, he limits his subject matter to objects of the seen world controlled in their presentation by the nature of the viewer.

At this point one may well ask if Dewey could have been this narrow or naive in his understanding of art. The answer would seem to be that he recognized what for him seemed superficially at variance with his concepts and these were either treated as of less aesthetic importance, as in his citing of the nonaesthetic schematizing in primitive painting, or else they were summarily passed over as in his treatment of abstract art which depends for its inclusion in his system on this rather strained explanation from Albert Barnes. "... what it represents may be the qualities which *all* particular objects share, such as color, extensity, solidity, movement, rhythm etc. All particular things have these qualities; hence what serves, so to speak, as a paradigm of the visible essence of all things may hold in solution the emotions which individualized things provoke in a more specialized way."¹ Two paragraphs on Dewey state that "The one limit that must not be overpassed [in a work of art] is that some reference to the qualities and structures of things in environment remain." He thus returns to his central theme of relating art to an experience of a visual world. This is the *sine qua non* of his philosophy—the social role of learning—experience as an active intercourse with a common world of objects and events. One may consider the dynamic mannerisms of contemporary painting, the drip, the splash, the action, as responses to an experience of the vast and frightening forces and energies that control our collective destinies. But this is not experience in the sense or spirit of Dewey's philosophy. And it would seem to be a mistake to find a way or contrive a method whereby Dewey, as Plato before him, can be used as support for ideas of all persuasions.

Dewey elaborates on the manner in which a painting is executed at its most successful in the following passages which again are brief but representative.

"Those who are called artists have for their subject matter the qualities of things of direct experience, 'intellectual' inquires deal with these qualities at one remove, through the medium of symbols that stand for qualities but are not significant in their immediate presence." p. 73

The diagrammatic drawings that suggest grief do not convey the grief of an individual person; it exhibits the *kind* of facial expression persons in general manifest when suffering grief. The esthetic portrayal of grief manifests the grief of a particular individual in connection with a particular event. It is *that* state of sorrow which is depicted, not depression unattached. It has *local* habitation. p. 90-91

"But in most of the earlier religious paintings this state [of beatitude] is indicated rather than expressed. The lines that set it forth for identification are like propositional signs. They are almost as much of a set and generalized nature as the halo that surrounds the heads of saints." p. 91

¹ *Ibid.* p. 94 as quoted from Albert Barnes, *The Art of Painting*, p. 52.

"'Simultaneous vision' is an excellent definition of a perception so little esthetic that it is not even perception." p. 220

"Except as they express the objects through being the significant color-quality of materials of ordinary experience, colors affect only transient excitations as red arouses while another color soothes." p. 203

"Some times in a painting we are conscious of the paint; the physical means obtrude; they are not so absorbed into union with what the artist contributes as to carry us transparently over to the texture of the object, drapery, human flesh, the sky or whatever it may be." p. 287

Thus, for Dewey our master painter is not concerned with the symbolic use of visual forms. He does not generalize or characterize emotions except as they are localized in time and place. He does not employ more than a single point of perspective or seek to incorporate a number of aspects or impressions of a single object in his work (simultaneous vision). Neither does he employ colors other than those which are significant color qualities of materials of *ordinary* experience (no blue horses please) or use paint so that we are aware of the quality of paint or its method of application.

Again we note that Dewey's analysis is limited to that particular mode of plastic expression which most satisfactorily meets the conditions of his total philosophy. He has done the very thing that he has decried as limitation in other philosophic positions. (This is one of the inherent weaknesses of systems and cosmologies and yet "man is by nature a classifying animal.") While much of Dewey's analysis has a *limited* truth some of it is both patently false and destructive.

When we consider the truly great artist, if we deny his native ability and *given* genius or talent, we deny the gulf that separates what is great from what is ordinary. To place genius in a kind of continuum in which the master does well what others in the community do less well can only explain art in primitive cultures in which genius fails to blossom because of the depressing emphasis on keeping things as they are. This may make for sensitive decoration on pots but it is not the climate in which to nurture an Einstein or an artist who could paint *Guernica*. Although Dewey wanted to bridge what he felt to be an unnatural separation of the artist from society, one wonders if would he have relished the lack of awe, wonderment and reverence when confronting genius that is so much the reaction of a generation nurtured on his philosophy?

Of course many artists have derived their statements from the visual world but it is equally true that many have found orientation in private feelings and sensations and from an uncommon world. This is overwhelmingly the case in art today but one readily thinks of artists in the past who were similarly oriented, such as Bosch, Grünewald, Goya, Blake and Ryder.

In questioning Dewey's denial of the artist's symbolic use of forms one need only turn to Picasso's *Guernica*. Here is a private vision of the horrors of war. The horseshoe, the bull, the rays of the electric light, nails, teeth, screaming mouth and tortured gestures all have meanings extending beyond that of particular shapes and objects in their formal relationships.

Casual analysis as well as careful scholarship have demonstrated the use of multiple views and points of perspective in paintings of the past as well as the present. We are shown the inside and the outside of an object or its side and top

simultaneously. And there are, of course, blue horses. One might argue that the *only* way that one can respond to much of contemporary painting is by way of a kinesthetic awareness. Rather than considering the awareness of the process of painting as a hindrance towards understanding or empathizing with its content, if we are to believe action painters, it *is* the content.

But it is not Dewey's inadequacy in coping with the nature of painting that is so much to be deplored (although he documents his thesis almost exclusively with illustrations drawn from paintings). It is rather the pervasive influence of his stand against a hierarchy in the arts (along with his position on the origin of intellect) that has contributed so much to the materialism and paucity of the art in art education. It is interesting in this regard to note that art education is one more of the many phases of contemporary life marked by a sharp dichotomy between avowed philosophy and actual practice.

Art education, like numerous other educational areas, finds its reason for being in a "broad base" or multiplicity of claimed benefits other than the aesthetic. It claims to be presenting art experiences that have as their aim the enrichment of life through an esthetic growth, the correlation of learning experience, the emphasizing of the uniqueness of the individual and the development of the whole person. It emphasizes, as does all Dewey-oriented education, preparation for participation in a democratic society, mutual interdependence and cooperative and mutually helpful lives. And it pays homage to Dewey's dictum that the true end of education rests on "... the harmonious and equal evolution of the human powers."

All of which has a resounding air and gospel-like flavor accounting at least in part for the missionary spirit in the field, a light for the unenlightened, but alas! the flame is flickering.

What this has meant in practice has been an emphasis towards the anachronism of art as a way of life—shades of Athens and the Middle Ages. It has meant preaching the gospel of art for daily living—let art step down and reach people where they are, the making of pots, pins and placemats, the selecting of home furnishings and some frantic doodling with bastardized Bauhaus exercisers—out of context of time, place and purpose. Drawing, painting, sculpture and the graphic arts have, in this period, received only desultory attention and the art educators who are dedicated to these art forms have been considered as interlopers seeking a sinecure in teaching.

Let us consider further the art that remains in art education before passing judgment on its "broad base." Crafts and design have been presented as qualitatively no different from the fine arts. To adherents of this view, and their number is legion in art education, a chair or piece of flatware is as good as a painting or sculpture. Our museums, they say, are guilty of propagating the myth of masterpieces when in reality if you put the Eames pedestal chair on a pedestal you might think of it as you think of a Brancusi sculpture.

One of the favorites in design teaching is the theory that when you come right down to it paintings and sculpture are as functional as anything else—you sit in a chair or kneel before a sculpture or painting in a church—any way you slice it its function. If you ask a designer or craftsman with this kind of orientation, about levels of meaning in a work of fine art as compared, say, to an ash tray, he is likely to declare that they are not amenable to qualitative comparisons. But compare we must and if we haven't taught our students why a work of

sculpture is *better* (aesthetically more meaningful) than a chair we haven't taught them anything. Works of art possess transcendental values beyond the realities of surface, they move men's souls and the art teacher who says he is as moved by a chair as he is by Michelangelo's *David* is aesthetically worked.

The biggest objection to the emphasis on crafts and design in our school art program is that they have to do with taste, which is conformity, rather than with expression and individual uniqueness. What is considered well designed is an object which conforms to accepted current standards of taste, and this is proposed as the solution to a problem. It may have the same formal relationships as those found in the fine arts but is without its *content*. The frantic making and buying of designed objects today is a reflection of a culture that emphasizes the decorative and whets the acquisitive appetite by creating false needs for things and conferring status on the individual who has acquired attractive objects that can thrill and entertain.

What more damning evidence can be found of these art educators than the fact that they can look at almost any kind of art object and praise it by saying "it's fun." Is that to be art education, making things that are fun and developing the ability to feather the nest with taste (which may, perhaps, include the purchase of a painting that titillates if it does any more than act as a color note)? If art education is responsible for a public that asks no more of an artist than that he provide an engaging surface is it any wonder that they so often get little more? And if the public believes in the *mystique* of today's designer as he pontificates on expressing human values and satisfying human needs, and then goes out and buys one of his overpriced home appliances modified for wind resistance, than I say we as are teachers have failed somewhere along the line. And I think this is the case. We have helped to mold a generation smugly satisfied to live amidst the squalor of an overabundance of soulless things and gadgets for which they have no real need.

The remedy rests in altering the philosophy behind our teaching. We have already moved in the direction of intensifying our art experiences and putting more content into our teaching—this in line with a general reorientation along similar lines being undergone throughout education. But *more content* has too often meant more of what we were already doing. This is not what I am suggesting. We need less of what we are presently doing and much more of what we aren't yet doing. We must first decide that art education has as its *sole purpose*, not one of its purposes, aesthetic education. While it is likely that other results will grow out of our teaching they are not the *purpose* of our teaching. If we are teaching art we will certainly not be making people whole or preparing them for their role in a democratic society. The artist is seldom a whole man but neither is the scientist or for that matter any man with a passion. Who says that everyone should be a whole man—"a sound mind in a sound body"? After all, it is the cripples who have largely molded the world. Let us agree that we are teaching art and be done with it. Let us emphasize the fine arts, but keep the crafts and find in them increasing satisfaction as they once again make bean pots instead of bean pot sculpture. And lastly let us make alive in our students an awareness, an admiration and yes, awe for great art both past and present.

ART COURSE AT THE AIR FORCE ACADEMY

Major Walter E. Weese

Since training in the fine arts is not generally associated with an education for a military career, many visitors to the United States Air Force Academy are surprised to discover that a course embracing painting, sculpture, architecture, and music is included in the Academy's elective program. Sponsored by the Department of English, the course—now in its second year—has proved to be one of the most popular of the elective courses available to cadets whose demonstrated proficiency in the required courses justifies their electing an additional course. The electives offered by the various academic departments at the Air Force Academy make up what is known as the Enrichment Program, a program designed to provide the academically qualified cadet with an opportunity to pursue his interests in areas beyond those included in the prescribed curriculum.

If any justification were needed for including a course in art history and appreciation in the curriculum of the Air Force Academy, it might be that the graduate of such a school, ignorant of art, is deprived of one of the major benefits to be derived from a career which will afford him unusual opportunities to see, examine, and evaluate for himself major works of art in this country and in the various countries abroad to which his military assignments will take him. From this point of view, it seems less important that the cadet acquire a miscellaneous store of biographical-historical data than that he immerse himself in the experience of analyzing and evaluating works of art which may be unfamiliar to him. The Air Force Academy's fine arts course is, consequently, most properly described as a course in critical analysis, with purely historical considerations relegated to a position of secondary importance.

The objectives of the course, *An Introduction to the Fine Arts*, are similar to those of any introductory course in art history and appreciation. There are four:

1. To acquaint the cadet with representative examples of the painting, sculpture, music, and architecture of his culture.
2. To familiarize the cadet with the techniques, forms, tempers, and media of the various arts.
3. To provide, by means of analyses and critical evaluations of representative works of art, a basis for the development of a continuing appreciation of the arts.
4. To aid the cadet in developing insight into the function of art as an interpretation and communication of human experience and into the enduring value of creative expression as man's reaction to his total environment.

What differentiates the Academy's course from the usual art history and appreciation course is the emphasis placed upon actual participation in the artistic experience. The core of the course

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Major Weese and Cadets in Fine Arts classroom, U.S. Air Force Academy.

is a series of participative projects in which the cadets familiarize themselves with the technical problems of the artist and the several techniques employed in the arts. The purpose of these projects in design, sculpture, and oil painting is not to develop latent artistic talent—though this is an unexpected dividend in many cases—nor to prepare the cadets for careers as artists or teachers of art, their professional careers having already been decided upon, but simply to personalize their experiences with the works of art they will encounter in the course and in later years. There is no doubt that the student who has struggled to express an idea in oils or who has managed with some success to create a satisfying piece of sculpture tends to look upon an artist's work with a more discerning and understanding eye than does the student to whom the processes of creation are external to his experience.

The first of the projects is assigned during the first week of the course, when the cadets are being introduced to the various factors involved in artistic analysis. Each cadet is asked to do a drawing of a scene near the Academy. When he has completed the drawing, usually with many misgivings about his inability to draw, he is asked to reduce his drawing to its geometric components. These he then rearranges into various patterns relating to what he is currently studying in class in relation to design and composition. By altering the values assigned to the various design components, the cadet also gains some insight into the roles played by value and color variations in establishing formal relationships in a painting.

From the design project, the cadet works into a color exercise involving experiments with varying hues, values, and intensities; and his color work culminates in an abstract design in which he demonstrates what he has learned regarding composition and color.

During the period of these projects, the cadet, in class and in his reading, is considering formal values in the plastic and visual arts and is becoming aware of the organic components which differentiate order and chaos in artistic communication. By relating these to his direct personal experience in solving the as-

signed projects, he is preparing himself to accomplish the analyses which will later be required when the works of particular artists are considered.

Subsequent projects relate to the various units of the chronological survey of art which follows the introductory hours of the course. The first project is a modeling project relating to the study of classical sculpture. The project involves modelling a figure as realistically as possible in a manner reflecting the cadet's understanding of the intent of the classical artist. Except for an hour's instruction in elementary anatomy, the cadet is given no help; his problem is to see the human figure more accurately and analytically than he may have done before and to experience the task of translating his vision into plastic form. During the past two years only plastic modelling clay has been used in this project, thus limiting the experience solely to modelling. Next year it is intended that a mixture of plaster and powdered asbestos will be used which can be modelled when wet and carved when dry, thus achieving an experience more nearly approximating the sculpture process.

The first oil painting project is merely an exercise in applying paint to canvas; any kind of experimentation is encouraged. The results range from tentative attacks upon the canvas to fairly well worked out designs and abstract compositions.

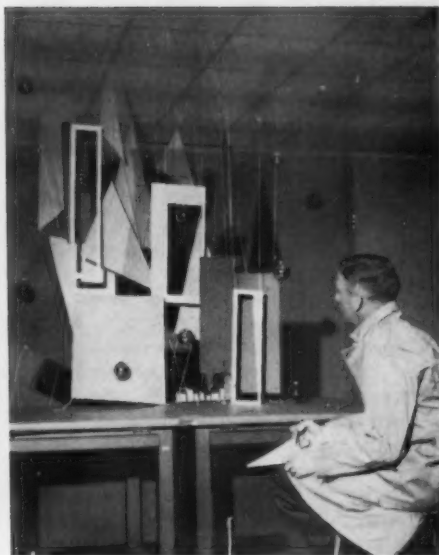
The first major oil painting project is a copy of a detail of a Renaissance painting of the cadet's own choosing, one of two copy projects which the cadets accomplish. This first one involves preparing the canvas with a suitable ground color and the execution of a monochromatic underpainting, after which glazes are applied in a manner as nearly like that employed by the original artist as it is possible to surmise. In the course of this project not only does the cadet become familiar with the techniques employed by artists of the Renaissance and succeeding periods; he also learns a great deal about color, something about the application of pigments and glazes, and something about values and the handling of various textures. Since copying was for several centuries a highly respectable method by which an apprentice artist learned to paint, an important benefit deriving from the copy projects is the technical knowledge gained which the cadet is able to employ in subsequent projects.

The next project, again a copy, is to reproduce a nineteenth century painting, done directly, with no preliminary underpainting and no glazes. After the discipline of the previous project the direct method of painting, the unmixed pigments, the seeming freedom of application—all present a new educational experience.

These copy projects in different styles prepare the cadet for the two final projects in the course. One of these is a mandatory still life to be painted in whatever style the cadet wishes to employ. The final project is wholly free; the cadet chooses his own subject and method of treatment. Since the cadet is engaged on the last painting project during the time he is considering contemporary painting and sculpture in class, many of the last projects are attempts at abstract expressionism, and the cadet learns,



Cadet painting still life from "set-up."



Project in three-dimensional design.



Cadet making oil copy from a color reproduction.

among other things, that a successful abstract is not the purely haphazard and fortuitous achievement that it sometimes appears to be to the average layman.

Virtually none of the work on these various projects is done in class. One hour of classroom time is allowed for each project; during this hour the project is explained and the cadets and the instructor discuss the several methods of proceeding which may be involved. Otherwise, the cadet completes each project during his free time, usually during the late afternoons and on week-ends. Since the painting laboratory is also the instructor's office, he is usually available to give whatever technical assistance or criticism may be required. For the most part, however, the cadets seem to enjoy working out their problems themselves.

It should be noted that in the carefully

scheduled cadet program no specific study time is allocated for any of the Enrichment courses. A cadet who elects to undertake an additional course is responsible for finding time in which to complete the required assignments. That the cadets enrolled in the fine arts course manage to do the assigned readings in art, the listening assignments relating to the music instruction, and also to complete the painting projects seems a valid index to their enthusiasm for the course.

Instruction in music, correlated with the study of the visual and plastic arts of a particular period, begins with Bach and includes the works of contemporary composers. Classroom instruction deals largely with analyses of representative musical forms and styles. Cadets learn to read a score and to recognize standard musical forms. Most familiarization listening is done outside of class, either in the cadet's

room, the Academy Library, or in the painting laboratory where a selection of phonograph records and stereophonic tapes is available.

There may be those who would challenge the validity of including a course in fine arts in the curriculum of a military academy. It might, indeed, be impossible to prove that training in the fine arts will contribute in any significant way to a cadet's future effectiveness as an Air Force officer. Yet to the considerable degree that his effectiveness as an officer will reflect his general effectiveness as a human being, it is conceivable that the heightened sensibility, the perceptiveness, and the insights which the enriching experiences afforded by all humanistic studies help to develop will be reflected in the manner in which he discharges the responsibilities which his profession will impose upon him.

SAN DIEGO CONFERENCE

I

The following report on the San Diego Conference on Teacher Education and Professional Standards at San Diego State College, June 21-24, 1960, is presented by a person sent to this conference, as to the previous one at the University of Kansas, to represent the side of subject disciplines in the debate over the manner in which primary and secondary school teachers are to be trained in our society. As a result, it will reflect the feelings and observations, to say nothing of the prejudices, of such a person. A report presented by an educator would, naturally, be somewhat different. More than at Kansas, the gap which separates the two camps was everywhere apparent.

II

The conference, like its predecessor, was superbly run in every respect. The accommodations were excellent, there were no serious lapses of any kind, and everything ran off in

order and on time. Mr. Stinnett and his staff deserve the greatest praise. The calibre of the participants, at least as I observed them, seemed to be high, and no one, in my hearing, lost his temper even though considerable heat was generated. I was glad I came and confess I learned a great deal about an almost incredibly difficult, complex, and confused subject.

III

The outstanding fact of the whole conference, in my opinion, was the lack of substantial agreement nationally about any important part of the certification process. Just what certificates are for, what they should represent, how they should be used, and who should vouch for their quality were all matters debated endlessly with very little agreement. Some favored several, permissive, certificates, while others felt the nature of the teacher's exact competence should be spelled out. Some felt that persons with special skills should be allowed to teach

them in some way, while others felt this would undermine the professions disastrously.

IV

The next fact was a peculiar lack of agreement among the participants as to the nature of a "professional" in the world of education. Among the education group, a professional was a person who *had studied education* and had been, in some way, certified as having done so. Since this obviously excluded the majority of college professors and many private school teachers, it was not regarded by some as a very fair definition. If courses in teaching are essential, it was hard to see how schools like Exeter or Lawrenceville did so well with non-professionals. In the end, it seemed to this observer, that the term professional, as ordinarily employed, applied to teachers up through the Junior college level in the public schools.

Nearly everyone in this enormous area has been trained at some point by teacher's colleges,

schools of education, or similar organizations, and from these ranks derive the whole hierarchy of principals, supervisors, counsellors, certification officers, secretaries or other officers of teacher organizations, etc. The result is that the attitudes, desires, standards, and aims of professional education personnel dominate the entire field of teacher education and certification.

Much progress has been made in raising standards and requirements both in knowledge of education and of the subject to be taught, but the former is still heavily in the ascendancy. Certification is the necessary gateway to a career in public education, and, at present, the guard at the gate is maintained by "the profession." This is, of course, right and proper; it is only that it is very difficult to get any real understanding of the help which might be forthcoming from such agencies as the so-called learned societies. For many years these societies ignored the problems of the educational world below them, so to speak, and, as a consequence, this world was organized without them. It is very late now to get in on the planning.

V

The Conference was organized into forty groups which met each day and heard, in addition, major addresses and panel discussions brought to each conference room on closed circuit TV. This latter device worked extremely well and helped to focus the discussion on important points. Each group was carefully chosen to insure an interesting range of viewpoints. Ours ranged from several subject discipline people through classroom teachers to the registered lobbyist of the Oklahoma Education Association. Everyone, or almost everyone, spoke his mind freely and at length. Our group agreed on rather little but after much heated debate, passed a resolution recommending that the certifying authority in each state should be advised by a council on which representatives of the humanities, social, and physical sciences would have a necessary place. This was passed unanimously after a stronger resolution to the same effect was defeated 17-3. All efforts to get our group to discuss the possible assistance learned societies (like the M.L.A.) might furnish to certification were unsuccessful, and the matter was never really considered at all.

However, a great number of important matters were discussed, among which the following seemed to be of particular importance:

1. *Flexibility.* This came up under two headings, individual and institutional. The first dealt with the possible use (including some kind of certification) of emergency teachers, housewives, foreigners, and others who might potentially have skills to offer but who lacked the regular amount of required training, in-service experience, etc. In general, all such persons were looked upon with suspicion by the professionals who felt, with considerable justification, that if anyone could teach, the profession would lose both quality and influence. Outstanding ability or experience were not regarded as substitutes for proper teacher training.

In the institutional sense, there was considerable support for the idea that soundly established and organized institutions for teacher education should be free to set their own standards and programs without having to be

bound too tightly by state certification requirements. Seventeen states already accept graduates of schools or departments of education accredited by the National Council for Accreditation of Teacher Education as being qualified for certification without further requirements. This system, it was felt, had done much to improve the quality of the institutions concerned. Not all institutions examined were accredited, and the board of inquiry was searching in its investigation. Questioning by our panel, however, elicited the fact that examining boards do not generally include any representatives of subject disciplines, nor is much effort made to evaluate programs offered in subject matter areas. To this observer, this appeared typical of many of the plans, programs, agencies, and the like concerned with the improvement and standards of teacher education. This improvement is apparently regarded as being the responsibility of the schools and departments of education. It should be said, however, that in some states and many institutions real efforts are being made to include representatives of these academic disciplines in planning both the programs and requirements for teachers.

2. *Reciprocity.* The idea of uniform standards and certification procedures among the fifty states was debated at length. The present confusion is likely to remain for the foreseeable future with the unfortunate result of making it hard for teachers to move from state to state without being faced with difficulties as to additional requirements for teaching even after years of experience. Many people seem to believe that some help in this matter may result from a wider acceptance of the principle involved in accreditation by the National Council for Accreditation of Teacher Education.

Allied with this discussion, was another concept which had to do with the state's responsibility for the quality, range, etc. of the teacher's training. One view held that the state should, by certification, try to insure that the right teacher was in the right spot and properly trained. Others felt that the schools and departments should be held responsible for faulty training and that school principals and other officers should be charged with getting the teacher assigned to the proper subject at the proper academic level.

3. *Improper Assignment.* Much time was spent discussing this point which was an outgrowth of the problem of responsibility just referred to. One extreme view would say in effect that with a general certificate improper assignment was technically almost impossible. A teacher in our group had a certificate which allowed her to teach *any subject from the eighth grade through junior college* (i.e., up to junior year in a college or university). She did not feel that this permission was in any way unusual, and she also regarded junior college much more as an extension of high school than as the first half of the time necessary for a higher degree. My rather outspoken objections to this arrangement seemed to surprise a number of panel members.

Many did feel, however, that where general training was essential for teachers in elementary schools, more specific subject competence was necessary in high school.

Improper assignment was more common,

apparently, in small high schools than large ones (as the Conant report makes clear) and was largely the result of a shortage of available teachers. One teacher in our group said he knew of several colleagues who preferred to be misassigned than move to smaller or less attractive schools where they could teach their own subjects. More specific certification was felt by some to be necessary so long as the present shortage of teachers exists. Curiously enough, many people mentioned the "fact" that the "profession" was not yet "mature" enough to handle matters of this kind and insist on proper placement against the authority.

4. *Analogies to certification for teachers.* One TV panel was devoted to the manner in which dentists, lawyers, doctors, and architects are certified for practice. This observer felt that these situations were only partly valid in the present instance since in each case the individual was being examined for his competence in a field of knowledge, while teachers seem to be examined *both* for a field of knowledge *and* for knowledge of teaching as a subject in itself.

VI

I was struck by the rather critical attitude toward the profession adopted by many of the major speakers at the Conference. Paul Woodring of the Fund for the Advancement of Education, Dean Laurence Haskew of the College of Education, University of Texas, and Chancellor Samuel Gould of the University of California at Santa Barbara were all very pointed in their criticisms. "It is not nearly so important," said Dr. Gould, "that students learn efficiently as that they learn the right things from the right people."

VII

Recommendations

1. Much progress has been made toward a closer alliance between the profession and the academic disciplines. Efforts to maintain this advantage should be continued as vigorously as possible. We are coming to a point of far better mutual understanding and it is an opportunity not to be missed.

2. More than ever, the academic world *must* concern itself with this area of our educational system. If they do not, the day may come when college professors will be certified as well as elementary teachers. We will then have to grapple with the problem of who will certify the Kittredges, the Schlichters, and the Panofsky's of the future, and how much teacher training they will have to have.

3. In the three great conferences just past, the ratio of educators to subject discipline representatives has been, at a guess, anywhere from 4-1 to 10-1. I should like to see a conference of equal size and scope, and *on the same general topic*, held in the near future where these proportions were altered to at least 1-1 or perhaps 1-2. Academic people at these conferences have, I think, been glad to learn from their colleagues in "the profession," but they have been in such a minority that it has been hard for them to carry very much weight. It would be interesting to see what would happen if the present preponderance was reversed.

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THE GREAT WHITE WAY

When I look back upon those shadowy afternoons of long ago as I wandered through the soft and quiet light of the Louvre, the one thing that comes back to me in total recall is the dominating presence of the work of art. I have only a hazy memory of architectural tangibles, of walls and doors and light sources, or the ways and means employed in the installation of the works on view. I remember only individual, magical illusions, existing in an anonymous atmosphere which seemed to be created not for the paintings, but by the paintings. The diffused light from above (I suppose there were skylights) did not illuminate the paintings but helped them in their task of self-illumination. The spaces of the rooms were generous, dark and recessive. I do not recall being surrounded by walls with paintings. I only remember with undiminishing vividness the presence of great works of art.

To provide an experience like this must surely be the goal of any art museum. Yet here, precisely, is where our newer institutions with all their technical resources and studied know-how, have failed. Today one hears much about how well such and such an exhibition has been installed and coordinated; how cleverly a certain curator has created a particular background, or a special kind of lighting, or a new type of space divider. Somehow exhibitions of art have become reflections of the "art" of installation and only incidentally project the art so installed.

When a painter is said to be the victim of his own mannerisms, we imply that he is inflexibly bound to the means he has invented. He surrenders the freedom to meet new problems to the sure-fire identity of an established manner. An authentic style, on the other hand, is master of its own fluctuating insights. It refuses to be identified with this mastery, often destroying it to preserve the integrity of those unpredictable but original compulsions which are the life blood of painting. Both Picasso and Paul Klee are great stylists in this sense. Both take their identities, not from rigid, idiomatic inventions, but from a masterly use of unlimited freedom.

If the struggle for this kind of integrity is a factor in painting, why should it not extend to the way paintings are installed? One expects museum specialists to be endowed with perceptive skills sufficiently acute to detect success or failure in this struggle. They are respected for their ability to distinguish the true from the false in art. Yet one sees the same handsome and inept stereotype used in one museum exhibition after another. Masterpieces of great diversity are subordinated to a uniform atmosphere, reflecting the self-enchanted mannerisms of the very authorities who, we hope, would not tolerate evidence of the same spirit in the works they so meticulously sponsor.

What should essentially identify the installation task? The museum or the individual works

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Robert Jay Wolff

exhibited? Mr. Wright has given his immortal answer, but no serious artist will accept it. The Guggenheim Museum is such an all out, unblushing revelation of the neurotic ego-mania behind current art patronage that all other museums, by comparison, can claim a pure and selfless dedication to the work of art. But the Guggenheim is only an exaggeration of a situation where the same tendency is often expressed in more subtle ways.

For instance, the ubiquitous white wall. Why white? It is surely common knowledge that a white wall will dominate anything on or near it. Moreover it will make any darker object look smaller than it is and itself, by contrast, more expansive. To prove this one has only to place a small black circle on a larger white square and compare the effect of the same size circle in white on black. The black circle on white will look smaller than it is.

I suggest that the predominance of white walls and bright white light in museum exhibitions tends spatially to exalt the total installation. The individual works, by contrast, cling like postage stamps to the walls. One is constantly confronted by a panorama of paintings, never by the power of a single work. For when one approaches a work for itself one finds the life gone out of it, the victim of its competitive surroundings.

In this overpowering atmosphere of institutional egotism only the most aggressive paintings can survive. These are works whose impact is so forceful and instantaneous that an immediate response is inescapable under any conditions. These are the master monologues which attract disciples rather than communicants, which demand swift and unconditional surrender and ask nothing of their happy victims beyond the sensation of having been thoroughly conquered.

This is the art of attack, of unrelenting aggressiveness. It is the most successful public art of today (the painting of Jackson Pollock, for example). Somehow it has managed to assert itself in the face of all efforts to subordinate it to the domineering and competitive personality of the typical museum environment.

There is, on the other hand, the quiet, meditative art of Paul Klee or Piet Mondrian. This is an art of intimate dialogue between painter and onlooker, requiring undistracted contemplation. It asks to be met halfway and will respond only to the creative exertions of thoughtful perceptivity. In the heady, carnival atmosphere of the typical modern museum it is no wonder that the work of Paul Klee withdraws within itself, becoming opaque and inaccessible, and, on gala occasions, even meaningless.

Perhaps one of the most disastrous statements by a painter was the dictum of Maurice Denis who proclaimed in 1890 that "a picture . . . is essentially a plane surface covered with colors assembled in a certain order." Most painters now have written off this concept as brave nonsense. But not the museum people. The implication that a painting is primarily an activated surface indicates that it is dead until illuminated from without. Flood it with light

or it cannot be seen. The number of paintings whose inner, sub-surface light has been overwhelmed and extinguished by "good lighting" cannot be counted. Consider the magic light of a Vermeer interior in the relentless, uniform whiteness of the Guggenheim Museum ramp. Even the strong arm of Franz Kline went limp under these circumstances. His massive white areas for the first time looked sick and bedraggled and in need of a bath.

The now almost universal practice of indiscriminate floodlighting throws a killing white-out over the kind of painting that lives only when the surface is dissolved by a more powerful inner illusion and light, by the mystery of intangible imagery. There are left among contemporary painters many who still cling to the traditional insistence that the illusion must not only dominate but, in fact, obliterate the means employed in creating it. For these, the direct illumination of the pigmented surface for its own sake is disastrous. A. D. Reinhardt, whose complex and delicate dark paintings have never been properly installed, never has been able to convince the people in charge of these things that they are wrong in assuming that because a painting is dark it will not be seen unless it is flooded with light. As a result, the shifting illusions in Reinhardt's painting have never been fully experienced outside of his own studio, which consists of an old loft on lower Broadway with one large window facing west and a few weak, uncovered incandescent bulbs.

Opposed to the illusionists are the far more numerous actionists, the painters who are committed to the precept that art is action, and that action and illusion are incompatible. Here of course the surface is all important, involving mountains of pigment, striated, furrowed and battered by brush and spatula, and spattered with rich drippings and ribbons of creamy paint squeezed from the tube. This indeed calls for bright lights and close inspection.

One of the reasons why action painting has dominated the contemporary art world to the exclusion of almost everything else may, I suggest, be found in the fact that it is the only type of painting that can hold its own against the crudities of the museum lighting expert.

If I were asked what I miss most in the museum world today I would say it is institutional modesty, even self-effacement. If I were a museum authority I would try to dematerialize everything but the work of art itself. I would give each painting its own uniquely required light. I would even try a return to a version of those old fashioned muted lamps that once were attached to the frame. I would try to make the walls, the ceiling, the building disappear. Instead of relating paintings in a schematic way announcing my own identity I would isolate and emphasize the existence of each single work. I would abandon large coordinated exhibitions.

I would concentrate on each island of art for its own sake and on its own terms. I would measure my success by the degree of anonymity I achieved and by the extent to which I kept each work exclusively, vividly and perpetually alive. I would become again the unseen, devoted guardian of art and send my impresario's mantle back to Broadway where it belongs.

OBITUARY NOTICES

Chandler Rathfon Post

Chandler Rathfon Post was born in Detroit, Michigan, December 14, 1881, the son of William R. Post and Anne M. Rathfon Post. He died in Cambridge November 2, 1959. These are the prosaic parentheses of dates and places which bracket one of the most distinguished careers in the recent history of the University. Although the familiar figure crossing the Harvard Yard with his attribute of the green bag fades into the shadows of memory, his immortality as teacher and scholar remains in his influence upon his students.

Chandler Post was a twentieth-century example of the universal man. His achievement in a variety of fields we shall not see equalled again in a world dedicated to ever-narrowing specialization. In his mastery of humanistic studies he was indeed the Politician of our age. A glance at the curriculum of subjects that he taught reveals the versatility of his scholarship. Mr. Post received his early education at the University School in Detroit. He was graduated in 1904 from Harvard with highest honors in Classics, but took his Doctorate in Romance Languages with a thesis on the influence of Dante on Castilian allegory. If he was not a restive man who sighed for worlds to conquer, he did in fact conquer many worlds. He had been the friend and advisor of Isabella Stewart Gardner; during World War I he served in Italy as Captain of infantry and assistant to the military attaché and was decorated by the Italian Government with rank of Cavaliere in the order of SS. Maurice and Lazarus and Cavaliere della Corona d'Italia. He became an admirer of the motion pictures and was said to have been offered an advisory job in Hollywood. His quips and crochets were a part of Cambridge legend.

Mr. Post initiated his forty-five years as a teacher at Harvard as an Assistant in English in 1905. During the next four years he taught both French and Italian. His teaching of Greek began in 1910. This linguistic accomplishment was only a part of his scholarly apparatus. According to legend he knew seventeen languages. He was widely versed in the literature of many lands and read the classics of Russian literature in the original Russian. In 1909 Mr. Post turned to the Fine Arts and presented with Arthur Pope the first specialized course in Italian art at Harvard. During his years of teaching in the Departments of Classics and Fine Arts he gave a series of courses that were legendary as models of the factual and yet stimulating technique which he developed. Of these Fine Arts 9A, the Art and Culture of Italy in the Middle Ages and the Renaissance, was the most remarkable in its great scope and breadth of scholarship. It included not only a chronological account of the growth of the arts in Italy, but also the lecturer's inimitable summaries of the historical, religious, and literary background.

Although even as early as the '30's Mr. Post's insistence on the students' assimilation of factual knowledge began to seem somewhat old-fashioned in comparison with the new in-

fluence of German theories of history of art, it remains that Mr. Post provided his pupils with a strong foundation for appreciation, for conscientious research, and for creative scholarship. He produced a generation of scholars who, on the basis of his teaching, have grown with the times to develop independent careers and contributions: like the great Jakob Burckhardt he provided scaffolds for his students to build upon.

Humour, passion for detail, and a nearly operatic pleasure in presentation combined in his way of teaching both Fine Arts and Greek. Whether Mr. Post's instinct for form inspired his massive knowledge or, conversely, his knowledge prompted his sense of an order in the world, knowledge and sense of form dwelt together in him in singular harmony. His Hellenism, which was not the less lucidly detailed for being directed to main subjects, illustrated both traits. As for his Greek, his earliest scholarly publication, "The Dramatic Art of Aeschylus," appeared in the *Harvard Studies in Classical Philology* in 1905, the year after his graduation, and therefore must have been written by him as a Senior. He went after college to the American School of Classical Studies in Athens. One influence of his Athenian year showed itself in a later article on archaic statuary and, notably, in his two books on sculpture, as well in his teaching and writing on Greek literature. His best known essay, "The Dramatic Art of Sophocles," published in 1912, admirably conveyed his sense of Hellenic line of structure. Although in a professional sense his Greek receded as his Fine Arts grew, one has the impression that it was never neglected in his reading. He would pause with colleagues in the Yard to praise recondite authors whom he had just reread and, half in irony, half in enthusiasm, would exalt Quintus Smyrnaeus almost to the stature of Homer.

Mr. Post's *History of European and American Sculpture*, published in 1921, remains the best general textbook on this field. It was in the '20's that he began what was to be his magnum opus, *The History of Spanish Painting*, a work which at his death had reached twelve volumes, covering the development of painting in Spain from the Romanesque Period to the Sixteenth Century. The scope of this work, at once a critique and a catalogue raisonné of every known Spanish painting, was so great that no man in a single lifetime could hope to complete it. It stands as his monument and as the greatest single contribution to scholarship by a member of the Fine Arts Department. The pages of this enormous, recondite compendium are filled with the humour and baroque turn of phrase that enlivened his lectures. One feels that he had no pretensions about the glamour of this work; like the method of his factual teaching, to be as complete and accurate a record of the material as his great erudition could provide—a source that others could use for their own interpretation of the subject. These volumes won for Mr. Post the universal respect of his colleagues.

In 1952 he received the Degree of Doctor of Humane Letters from the University of Michigan. In Spain he had been elected to membership in some eight learned societies and academies and received as a final tribute the posthumous award of the Encomienda of Isabel la Católica. Up until the outbreak of the last war Mr. Post undertook many trips to Spain in search of unrecorded Spanish paintings. He would generally hire a car to take him to the accessible locations, but an all day trip on donkey-back to some remote church in the Pyrenees meant nothing to him even if the altarpiece he hoped to find proved a disappointment or non-existent.

He maintained a lifelong devotion to his pupils in the many generations that he taught. They could always expect a warm welcome on visits to Cambridge. He had a vast collection of photographs of the progeny of his devoted students and liked nothing better than discussing the news of this or that member of his group of friends.

In the conduct of his classes Mr. Post took pleasure both in imparting and in sharing learning, and undergraduates would find themselves nominated as authorities on history and iconography and literature, while throughout the course he would formally consult their opinions without a trace of sarcasm and with an evident delight in this exchange of ideas.

Mr. Post was a devoted churchman throughout his life. For many years he attended Mass almost daily at the Anglican Chapel of St. Mary and St. John on Memorial Drive. One wonders if his attachment to religious art in the Middle Ages and Renaissance was not in large part dictated by his own Christian belief in the beauty and validity of these images.

Throughout his life he kept the art of enjoying and learning simultaneously and without conflict. He well exemplified the great scholar's pursuit of principle into detail; he never forewent the one for the other, but spent his infinitely interested and responsive life holding both together. He was, so to speak, the poet of the reciprocity of detail and idea. To his great learning were joined a truly benign and generous nature, a love of mankind not confined to the University alone, a sense of humanity worthy of one of the really great students of the Renaissance.

JOHN H. FINLEY
SYDNEY J. FREEDBERG
LEONARD OPDYCKE
BENJAMIN ROWLAND, JR., *Chairman*

Wilhelm Reinhold Walter Koehler

Wilhelm Koehler was born in Reval, the son of Franz Koehler and Wilhelmina Girgensohn, in 1884. His father was director of the German gymnasium in that city in Russian Estonia—the ancient Ritter-und-Domschule. When, in 1891, the pressures of Pan-Slavism made instruction in German impossible in Russia, Franz Koehler returned to his native Germany where he became a teacher in the Girls Lyceum in Wolfenbüttel. He also held a post in the Ducal Library, known through Lessing's employment there. Wilhelm grew up in an atmosphere of scholarship, and he remembered that when he was still a school boy he helped his

father with his historical studies by checking references in Latin sources. Two of the three sons (there were seven children) followed academic careers, but in very different fields—Wilhelm in the history of art and his younger brother Wolfgang as a founder of the school of gestalt psychology.

By the time he completed his studies at the gymnasium Wilhelm had made his choice of the history of art. In the manner of German students, he attended the University of Strasbourg for two semesters and University of Bonn for one before settling on University of Vienna in 1904. He worked there under Wickhoff and Dvořák, scholars who made that institution famous in the history of art. The former's emphasis on the necessity of collecting and ordering the material of art and the latter's conception of art history—"Kunstgeschichte als Geistesgeschichte"—both left their mark on Koehler's thinking. His first independent work was in the Italian Renaissance, and he made important contributions to the literature on Michelangelo with a thesis on Michelangelo's Battle Cartoon and with an article on the Medici Chapel. His achievement was recognized by the assistantship at Vienna to which he was appointed after he completed his degree in 1907 and, even more strikingly, by the assignment he received in the following year for a large undertaking in what was, for him, a new field of scholarship within the history of art.

This was writing the volumes on Carolingian illuminated manuscripts in the series "Denkmäler der Deutschen Kunst" sponsored by the Deutsche Verein für Kunstwissenschaft. During the ensuing years until 1914 he systematically explored the holdings of European libraries, studying and describing all manuscripts relevant to the project. The publication of this material school by school was conceived by Koehler so broadly and in such detail that years of preparation were required. The undertaking occupied him for the rest of his life and the publication was not completed at the time of his death. The method he followed described by Nordenfalk, the Swedish medievalist, in a review of Koehler's last book—"He overlooked nothing that would make his own knowledge of Carolingian miniature painting as precise, as sharp and as profound as it was possible to do. Thus . . . he . . . undertook to investigate the manuscripts, which number in the thousands, from every point of view—not only as art historian, but also as paleographer, textual critic and literary historian. But even this was not enough. From the point of view of art history Koehler wished to extend the basis of his study as widely as possible, so at the same time he undertook fundamental research on the antecedents of Carolingian art back to the 'Late Antique'." The first volumes of this corpus, on the School of Tours, were published in 1930-33. These are a model of art historical scholarship.

During the war of 1914-18, Koehler served in the German army for one year. Then, invalided out of active duty, he was assigned to the military government of occupied Belgium where he was an archivist in the historical section and also prepared the Carolingian chapter in the volume on Belgian art written by German scholars who were in that country during the war.

In 1918 Koehler accepted the position of Director of the Weimer Art Collections. While building up the historic collections of the city, Koehler was also intensely interested in modern art, of which Weimer, thanks to the Bauhaus, was then a center. He was in particularly close contact with the painters Klee and Feininger. In 1923 he became Privatdozent at nearby Jena University and in 1924 Professor, concurrently with his museum directorship. In 1920 he married Margarete Bittkow, a student of painting at the Bauhaus. Their sons, Lorenz and Andreas, were born in 1924 and 1930.

Koehler came to Harvard as Kuno Franke Visiting Professor in 1932 and returned for a second year to hold the same chair. In the intervening summer A. Kingsley Porter died, leaving a gap in the field of Medieval Art, which Koehler was asked to fill. He was appointed Professor of Fine Arts in 1934.

The call to Harvard came at a time when political conditions in Germany had become threatening. An early victory of the Nazi party had occurred in Thuringia and Frick, the notorious Nazi minister, was in authority over the institutions where Koehler held positions. He was glad to take his family and himself away.

Koehler's experience as visitor at Harvard was a happy one. He fulfilled his obligations as Professor of German art and culture in a wide range of activity—from public lectures on modern expressionist painting and German Baroque architecture—both new subjects for Harvard—to a seminar on a special topic in his own Carolingian field. The response of his audiences and classes was enthusiastic. During these two years as a guest member and resident of Leverett House he made many friends among his new colleagues. Koehler had a strikingly charming manner with people that conveyed his own vitality and his interest in them. His lively mind and his intellectual and aesthetic awareness—he was a connoisseur of music as well as art—made his contribution to the House in those years one that is still remembered. He was much interested too in the undergraduates. This experience at Leverett was evidently significant for Koehler, for in the years of teaching that followed he gave a major part of his effort to undergraduate instruction.

In 1935 he offered for the first time his course intended for Freshmen and beginners in the study of art, "An Introduction to the History of Art," then numbered Fine Arts 1e, later to become Fine Arts 13. With one short break, Koehler continued to give the lectures in this course every year until his retirement. He had remarkable ability to penetrate the essentials of a work of art or an artistic situation and his lectures brought out these essentials with verve and intensity and, at times, drama. The educational value of Fine Arts 1e-13, was not limited to the large number of undergraduates who took it year after year. Koehler held weekly conferences with the graduate student assistants—the "section men" among whom there were often one or two from Radcliffe. The planning of the class meetings that supplemented the lectures and the assignments gave these young people experience of his methods and insight into his historical conceptions that were educational in the highest degree. In fact, his influence on advanced students was as much

through these assistantships as through his formal seminars.

In 1941 Koehler was appointed Senior Fellow in Charge of Research at Dumbarton Oaks. Although the program he established, whereby each Junior Fellow was to contribute a part of his time to a common project, was discontinued during his third year there, causing him to resign, he made an important contribution by setting the standards of scholarship and giving their first concrete form to the goals of that institution.

When Koehler brought his family to America in 1934, they settled first in Cambridge and then in Belmont. Both sons went to the Shady Hill School, Exeter and Harvard. The eldest, Lorenz, completed only his Freshman year, 1942-43. He then joined the Army in the 10th Mountain Division—the ski troops. He was killed in action in Italy in March of 1945.

At Harvard, Koehler had been made Associate of Leverett House when he was appointed Professor in 1934. In 1941 he became Martin A. Ryerson Lecturer on Fine Arts and in 1950 William Dorr Boardman Professor. He was a Fellow of the Medieval Academy and a Corresponding Fellow of the British Academy.

The outstanding quality of Koehler's work is the combination of an extraordinary clarity of thought and precision of method with a deep, almost passionate, aesthetic sense. Extensive textual and historical studies provided a firm basis for all his investigations. The same precision which characterizes these studies was brought to bear on formal analysis. Few art historians, in fact, have come as close as he has to making of their field an exact science while yet aiming at the aesthetic core of works of art and not only at technical and stylistic detail and iconographic content. But insight into formal structure was, to Koehler, never an end in itself. The ultimate goal was to define—again with the utmost possible exactness—the meaning of the work of art in terms of the culture or the mind which had brought it into being.

Sure in the possession of this method, in which the work of art always remained central and inviolate, he carried out penetrating studies, not only in medieval art, but in other fields as well, notably in Flemish painting of the fifteenth century, in Rubens and in Rembrandt.

After his retirement in 1953, Koehler devoted himself entirely to his studies of medieval art. He had worked on his main project over the years, had given many advanced courses on aspects of it and also published articles. Now, although he was often in poor health, he strove to complete it. A second volume in the Carolingian series, still under the Deutsche Verein für Kunstwissenschaft, was published in 1958, and a third was ready for printing at the time of his death. He was also at work under a grant from the Bollingen Foundation on a general book on manuscript illumination of the Early Middle Ages. He died on November 3, 1959 in Munich, Germany where he was temporarily pursuing his research.

FREDERICK B. DEKNATEL, *Chairman*
JOHN COOLIDGE
SYDNEY FREEDBERG
ERNST KITZINGER
CHARLES KUHN

John Alford

I first met John Alford some thirty years ago, when he became a student at the Courtauld Institute, of which I was then director, to work for the London Ph.D. At Cambridge he had studied philosophy; and an interest in the visual arts which developed there, had been intensified and enriched by travel and especially by residence in Italy. His ardent desire was to relate visual experience to other experiences of the mind and spirit to yield a coherent philosophy of the arts, thereby providing a greater understanding of aesthetic emotion, and giving it a direct bearing upon life as a whole. This necessarily involved study of the creative process, of the artist as a member of society, of the impact of the artist's work on society and on individuals, and the nature and effects of that impact; and the problems this study involved became the centre of his life work.

The chief value of his stay at the Courtauld Institute was to give precision and depth to his knowledge of the visual arts. Guidance in his work presented somewhat of a problem, since art historians rarely have any philosophical training, while he was considerably older than the average student. However, on the strength of some acquaintance with philosophers, if not with philosophy, and having been trained as a painter and sculptor, I became his official supervisor. Thus began a critical interchange of ideas, which continued spasmodically until John's death. It was a source of deep satisfaction to me, that towards the end of life, he discovered in himself a passion to create, which issued in painting and engraving. A busy life as professor and lecturer had hindered the earlier emergence of this, which I have always believed was a necessary element for rounding out and orchestrating his ideas. It came late, but not too late.

That John never took the Ph.D. at London, mattered little or nothing. The value of the opportunity to think and to discuss far outweighed the gaining of an academic label; and I had no hesitation in urging on the President of Toronto University, John's appointment as professor. Of his work as a teacher, I know nothing first hand; but many people can testify to how inspiring he was, and how he sought to develop in his students visual comprehension of the significant in the arts.

His leaving Toronto gave him a larger and more varied audience, and he met the challenge with great courage, adapting his teaching to current circumstances, but never lowering his standards or restricting his aims.

W. G. CONSTABLE

Museum of Fine Arts, Boston (retired)

In September 1935 Professor John Alford was called from England to establish the Department of Fine Art at the University of Toronto which he guided through the first ten years of its growth. He came with an education and an outlook which was based on the ideal of the gentleman of the 18th century in its breadth and its respect for the Humanities before they had lost contact with the Sciences. With an amazingly quick grasp of the requirements of a Fine Art Department in a country where history of art was scarcely considered as an aca-

demically subject he laid the foundations for our Department which has grown since to be the largest in the country. A rare artistic sensibility was matched by a power of critical thinking. Besides the history of art, Alford was deeply interested in aesthetics and in the relation of the visual arts to their cultural background especially in our own time. With the late Professor Reed MacCallum he organized a seminar on aesthetics which was attended by staff and students of the Department of Philosophy and Fine Arts; and many will remember the symposium on the relation between the theatre and the arts which he planned and organized at the Metropolitan Museum in New York. Practising the art of painting himself, Alford had an insight into the creative process and the means of communication and considered such an understanding as an essential part of the student's education. With the help of eminent Canadian artists such as Dr. Charles Comfort, he designed a series of studio courses in basic principles of design, composition and expression as well as techniques which fitted students to become high school teachers or prepared them for further training as creative artists. To-day there are a great number of young Canadians teaching in universities in Canada or abroad, teachers in schools, artists, not to mention the vast number of those who brought to their homes a better understanding of aesthetic values. They will remember him not only as an inspiring teacher who widened their specialized historical knowledge by an awareness of the function of art in the social order, but also as a man who took a warm personal interest in their lives.

PETER BRIEGER

University of Toronto

It is difficult to speak of John Alford today, as it was, often, difficult to talk with him. More than anyone I have known, I think, he was one in whose presence the idle and superficial appeared for what they are; he spoke about things that matter, that have interest and meaning and about which he was genuinely informed, and one felt instinctively that one should not waste the noble tool of language which he used so superbly, or dull its edge, by using it on trivialities. One would fall silent, in the disquieting awareness that one's remarks would emerge from inadequate information or second-hand opinion,—the inflated conversational currency that so often seems to serve social purposes.

Silence was also encouraged by the very fact that John so clearly assumed intelligence on the part of others and was interested in what they had to say. His attention was both flattering and disconcerting. His own critical standards were severe, rooted in careful study. A humanist in the best and fullest sense, he could "see life steadily and see it whole" against a broad background of knowledge and experience. A philosopher, he was exactly what the term implies, and his interests ranged everywhere. Whether one listened to him in a lecture hall, or sitting under the trees at tea-time on a July afternoon, after a session in the garden, one was excited and warmed by his response to living; the intellectual satisfactions of the library and the classroom, and the more material pleasures of food, plants, birds, music,

painting. His deep learning never limited his enjoyment of minor amenities; he had the simplicity and humility that belong to greatness.

He loved to explore and to discover; I do not believe he ever settled into the kind of "older generation" which some of us find a convenient refuge from the responsibility of accepting the present and anticipating the future. He was one of the most perceptive and penetrating interpreters of contemporary art I have known.

Throughout his writings there is a constant emphasis on the power and creativity of the human spirit. Theory is never divorced from life; form invariably implies meaning. Those who heard him deliver the paper which concluded the meetings of the College Art Association of America in January will realize, as those who may read the printed words cannot, how poignantly he was summing up and exemplifying in his own person, his convictions. Although he was physically handicapped by the illness which had tried him for nearly two years, his mind and spirit were as strong as ever. Standing at the lectern, faced with noise and confusion from without, pressures of time deplorably forcing him to condense his discussion, he spoke out magnificently for man's responsibility in a mechanized civilization; for his belief in "man's unconquerable mind." We who knew and loved him will not forget that sight of him,—for many of us, our last,—as he stood before us that day, triumphant over all that can assail and undermine the human spirit. Man, he said, declares his humanity through his ability to stand upright. John Alford himself never stood straighter or taller than in that splendid farewell.

KATHERINE B. NEILSON
*Wadsworth Atheneum
Hartford, Connecticut*

Thomas Girtin

The death of Thomas Girtin on March 7th removes one of the last of a small group of Englishmen who played a big part in raising standards of connoisseurship during the earlier part of this century, and whose particular shared achievement was the revelation of the greatness of the English watercolor school. The group included such men as Alexander Finberg, Paul Oppé, Herbert Horne, Sir Edward Marsh, Lawrence Binyon and Martin Hardie. With all of these Tom Girtin was at one time or another associated, and though as a writer less prolific than most, as a collector and connoisseur he was one of the most distinguished amongst them. Possessed as he was of a subtle and discriminating eye for style, his opinions were constantly sought by museums and dealers. Although as the great-grandson and namesake of the famous landscapist he inherited both family traditions and a number of drawings, it was he himself who, without the advantage of unusual wealth, assembled the great bulk of one of the most magnificent private collections of English watercolors and drawings in existence, now inherited by his only son. In doing so he was ably assisted by his wife, the former Sabina Cooper, who died in 1959 and was also a direct descendent of



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Girtin the painter. Several years ago Americans were able to inspect some of the masterpieces of the Girtin collection when they were displayed at an exhibition of English watercolors at Yale University.

By profession a metallurgist, Mr. Girtin achieved prominence in many fields of activity; he was, for example, a past Master of the Worshipful Company of Clothworkers, London, and a Governor of Girton College, Cambridge. But his studies of English drawings were always closest to his heart. His especial interests were the work of his own ancestor and of John Robert Cozens, on both of whom he published contributions of fundamental importance. In

1953 his work was recognized by the award of an honorary doctorate from the University of Leeds.

Not least of his merits was the generous encouragement he gave to younger students in his field. To them the hospitality of his home and the resources of his collection and his great knowledge were always available. Nearly to the end, moreover, he retained his own youthful high spirits, his keen sense of humor, and a certain salty individualism of a kind now alas only too rare. He will be deeply missed by all who knew him.

DAVIS LOSHAK
University of Wisconsin

LETTERS TO THE EDITOR

PH.D. PROBLEM

SIR:

I have read with interest and with deep personal concern the articles and letters which have appeared in the last two issues of the *Journal* which deal with the problem of a doctoral degree for the artist-teacher.

I am speaking here of the artist, the painter, the sculptor, the printmaker, and the craftsman who are now teaching in many colleges and universities. If the Ph.D., for the artist becomes accepted as a requirement for advancement, employment, and salary then hundreds of artists the country over will have to halt their creative endeavours for a two- or three-year period to go back to school. Most of us have established careers, homes, and school would be an unnecessary stoppage of our activity. Our jobs are to paint, think, and in turn to teach and our teaching and painting will not be improved by degrees, degree requirements, thesis committees, etc.

I have been a member of the College Art Association for the past four years. I am asking for a vote of the association on this vital subject. I am asking for a considerable portion of the meeting next January to be concerned with a study and a report of the professional organization's position on this vital issue.

I wish to suggest the following:

1. Set up a study session at the annual meeting to discuss this problem.
2. Set up a study committee to strengthen the M.F.A. program in order to meet on that level, the various objections and questions of the Artist-Teacher's training and preparation which seem to be held by some.
3. In the 1962 meeting have a report of this study committee.

As a professional organization we should hold an open meeting and obtain a vote from the entire membership on this issue. We should then frame a document which would serve as a guide to colleges and universities on this question.

HAROLD JAMES MCWHINNIE
University of Chicago

DEAR MR. MCWHINNIE:

I found a copy of your letter of July 25 to Mr. Henry Hope on my desk on my recent return to Urbana. I am, as you know, sympathet-

ic with your view about the Ph.D. in relationship to teachers of creative art. It seems to me, however, that both the Midwest College Art Conference and the College Art Association have already taken action very much along the lines which you suggest. An official resolution was adopted at the Midwest College Art Conference meeting in Madison in October, and this was further accepted and endorsed at the College Art Association meeting in New York in January. The resolution has been quite widely distributed to administrative officers of appropriate institutions. I know that it was brought to the attention of the President of this university, and that he put it on the agenda of the conference of heads of the various state-supported schools in Illinois.

ALLEN S. WELLER
University of Illinois

SIR:

Professor James A. Leedy's letter in the Spring issue of *College Art Journal* shows great wisdom and farsight. In this day and age when even the teachers in the elementary schools are working toward their Masters Degrees, the instructors in the colleges should have more to offer.

Just why must the artist-teacher be the exception? We are not only artists but educators as well and we should measure up to the demands of the day. Why should we seek the easy way out?

Professor Leedy's letter was magnificently written. He expressed so well my own feelings and those of my instructors. A D.F.A. degree is surely the answer.

Are there any universities interested in offering this degree?

SISTER ALEXANDER
*College of Saint Francis
Joliet, Illinois*

RUBENS BOOK REVIEW

SIR:

In reporting in your spring issue on my book on Rubens' Drawings, Mr. Henderson makes the statement: "In your reviewer's opinion, Rubens' eight years work in Mantua, Genoa, Florence and Rome is simply too important . . . to be represented by only four out of 179 items."

David Park

David Park, widely known Berkeley painter, died September 20, of cancer, at the age of 49. Mr. Park was an associate professor of art at the University of California at the time of his death. His paintings had won many prizes and awards, and have been exhibited extensively both here and abroad. The artist was a native of Boston who came to California in 1928. After studying briefly in Los Angeles, he settled in Berkeley in 1929. He taught art in many private schools and for the university extension. From 1943 to 1952, he was an instructor at the California School of Fine Arts in San Francisco. In 1955, he joined the U.C. faculty.

Aside from the fact that there was hardly any activity of Rubens' in Florence worth while mentioning, I should like to point out that the eight years of Rubens' Italian period are represented in my book by at least *twenty-seven* items. To arrive at his lopsided statistics Mr. Henderson ignored the portraits and the sketches of compositions listed and reproduced by me as coming from that period.

While I purposely limited the number of reproductions of copies made by Rubens, in my text I devoted to these copies a chapter of over fourteen pages. Mr. Henderson might have come to a different view of my attitude towards these studies if he had examined the text of that chapter, though I admit that I never mentioned the—nonexistent—"Anghiari-nudes" of Michelangelo.

JULIUS S. HELD
Barnard College

FLANNAGAN CATALOGUE

SIR:

For a catalogue of the works of John B. Flannagan (1895-1942), word regarding the location of his sculpture, drawings, prints, or paintings as well as other information will be gratefully received.

ROBERT J. FORSYTH
*Institute of Agriculture,
University of Minnesota*

SHAKER BUILDINGS

SIR:

In the *COLLEGE ART JOURNAL* Spring 1960 issue (XIX 3) there is a note on page 273 under Architectural News about the proposal to save the Shaker buildings at Hancock, Massachusetts. . . . It is true, except that anyone interested should write to Mr. and Mrs. Lawrence K. Miller, 500 Williams Street, Pittsfield, Mass. and not to me.

The Millers in Pittsfield have reached the stage of actively raising money to buy the property and would welcome contributions. . . . Contributions will be tax-deductible. I will send you more information as soon as we have it.

DOROTHY C. MILLER
Museum of Modern Art, New York



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COLLEGE MUSEUM NOTES

Robert O. Parks, Smith College, Museum Editor

Acquisitions

Dimensions are given in the order: height, width, depth. Paintings are oil on canvas unless otherwise noted.

ANCIENT AND EASTERN

- Chinese. *Dagger*, Chou. Bronze, L. 117/8" U OF OREGON
 Chinese. *Tapestry*, Ch'ing. 101 1/2 × 77 3/4" U OF OREGON
 Egyptian, 26th Dynasty. *The Priest Reru Holding Naos containing Representation of Osiris*, ca. 660-640. Steatite, H. 137/8" QUEENS
 Etruscan, IVc. *Hercules*, H. 4" STANFORD
 Greek. *Head of Smiling Youth*, III-IIc. B.C. Marble, 9 × 8" STANFORD
 Greek. *Lekythos*, late Vc. B.C. H. 11 1/2 × 3" dia. STANFORD

MEDIEVAL

- Mexican, Classic Teotihuacan. *Mask*, ca. A.D. 300. White onyx, 5 3/4 × 6 1/4" STANFORD (Fig. 1)
 Mexican (Mezcala), Pre-Classic-Early Classic. *Crouching Figure*. Green serpentine, 2 7/16 × 2 3/16 × 1 3/8" QUEENS
 Pisan, XIIIc. *Crucifixion and Passion Scenes*. Tempera panel, 137/8 × 107/8" WILLIAMS

RENAISSANCE TO 1800

Painting and Drawing

- Carriera, Rosalba. *The Singer Faustina (Bordoni) Hasse as Personification of Europe*, ca. 1715. Pastel, 177/8 × 133/8" COOPER UNION
 Claesz, Pieter. *Still Life*. 18 × 24" ROLLINS
 Coecke van Aelst, Peter (attr.) *Landscape with Figures*. Ink and wash, 57/8 × 81/4" COOPER UNION
 Dalem, Cornelis van. *Landscape with Adam and Eve*. 29 3/4 × 38" STANFORD
 Gaddeo, Taddeo. *Isaiah*. Tempera, panel 8" dia. WILLIAMS
 Gainsborough, Thomas. *William, Prince of Orange*. 50 × 40" STANFORD
 German. *Design for Gothic Steeple Two Hundred Feet High*, ca. 1490-1500. Ink and watercolor, 53 3/8 × 10 1/2" COOPER UNION (Fig. 2)
 Giovanni da Milano. *St. Anthony Abbot*, ca. 1350. Tempera, panel 28 1/4 × 13 3/4" WILLIAMS
 Giovanni di Niccolo da Pisa. *Madonna and Child with Angels*, ca. 1360. Tempera, panel 30 1/4 × 18 1/2" WILLIAMS
 Heintz the Elder, Joseph. *Adoration of the Shepherds*. 32 3/4 × 25 1/8" BOB JONES U
 Helst, van der. *Portrait of a Man*, 1655. 44 × 38 1/4". And *Portrait of a Lady*, 1655. 44 × 38" RHODE ISLAND S OF D
 Hoare, William. *William Murray, 1st Earl of Mansfield*. 57 × 43 3/4" AMHERST
 Kalkar, School of. *Saints Paul, James; verso: Saints Peter, Anthony Abbott*, XVIc. Panel, 48 9/16 × 30 3/4". *Martyrdom of Saints Peter*



Fig. 1. Mexican, Mask, ca. A.D. 300, Stanford.

- and Paul; verso: *Legend of St. James*. Panel, 48 × 30 1/2" BOB JONES U
 Keyser, Thomas de. *Peter Both and Family*. Panel, 28 3/4 × 35 1/2" ROLLINS
 Lawrence, Thomas. *Sarah Ingestre*, ca. 1828. 92 × 55 1/2" RHODE ISLAND S OF D (Fig. 3)
 Lievens, Jan. *Landscape with a Road*. Ink and wash, 9 17/32 × 15 7/32" SMITH
 Memling (early copy). *Triptych: Passion Cycle*. 27 1/2 × 32" WILLIAMS
 Murillo. *Pedro Cavanillas*. 21 1/2 × 17" ROLLINS
 Mila Master (attr.). *Christ Between David and Jeremiah*, mid-XVc. Panel, 20 × 34" BOB JONES (Fig. 4)
 Pöppelmann, M. D. (or follower). *Facade of a Palace*, ca. 1715. Pencil, ink and wash, 157/8 × 23 1/8" COOPER UNION
 Reynolds, Joshua. *Elizabeth, Lady Turner*. 50 × 40" STANFORD
 Stuart, Gilbert. *Medallion Portrait of Thomas Jefferson*, 1805. Grissaille; aqueous medium, paper 18 1/8 × 18 3/8" FOGG (Fig. 5)
 Stuart, Gilbert. *Portrait of a Man*. 30 × 25" ROLLINS
 Tiepolo, G. B. *Rinaldo and Armida*, ca. 1757-59. Chalk, pen and wash, 16 13/16 × 11 9/16" SMITH

Sculpture and Decorative Objects

- Agnolo di Polo (attr.). *Bust of Redeemer*, ca. 1490. Terra cotta, 16 3/4 × 17 × 7" INDIANA U
 English (attr.). *Cupboard*, ca. 1500. Oak, 41 1/8 × 56 1/16 × 27 1/8" QUEENS
 French, XVIc. *Landscape with Tree and Salamander*. Embroidered picture and frame; silk, metal and coral beads. 11 1/4 × 13 1/4" COOPER UNION
 French (Ile-de-France). *Standing Male Saint*, ca. 1280. Polychromed wood, H. 32 1/4" MOUNT HOLYOKE
 Hurd, Jacob. *Teapot*. Silver, H. 4 3/4" RHODE ISLAND S OF D



Fig. 2. German, Design for Gothic Steeple, ca. 1490-1500 Cooper Union.

Italian (Deruta). *Plate*, ca. 1530. Pottery, 16 5/16" dia. RHODE ISLAND S OF D



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Fig. 3. Mila Master, *Christ Between David and Jeremiah*, Bob Jones.

Lombardo, Tullio. *Bust of a Young Woman*, ca. 1505-10. Bronze, $5\frac{1}{2} \times 5\frac{5}{8} \times 4\frac{1}{4}$ " SMITH

Spanish (Castille). *Man with Viol*, ca. 1490. Polychromed wood, H. $32\frac{1}{2}$ " WILLIAMS

NINETEENTH AND TWENTIETH CENTURIES

Painting and Drawing

Benton, T. H. *Rural Scene*. ARIZONA STATE

Burne-Jones. *Three Studies of a Girl's Head*.

Pencil, $11\frac{13}{16} \times 7\frac{13}{16}$ FOGG

Constable. *The Thompson Brothers Fishing*,

ca. 1818-20. 54×60 " SMITH (Fig. 6)

Dufy, Jean. *Circus Scene*, 1937. Gouache,

$18\frac{1}{4} \times 24\frac{1}{4}$ " SYRACUSE

Eilshemius. *Three Girls Bathing*, 1901.

$14\frac{1}{2} \times 20\frac{1}{2}$ ". And *Nymph of the Brook*,

1903. $20\frac{3}{4} \times 14\frac{3}{8}$ " MOUNT HOLYOKE

Fantin-Latour. *Two Sisters*. $29 \times 37\frac{1}{2}$ " LE-

HIGH

Feininger. *Village Church, Dropsdorf, Thur-*

ingia. Colored drawing, $8\frac{3}{4} \times 11$ " LEHIGH

Géricault. *Landscape with Stormy Sky*, ca.

1813-14. Pencil, ink, watercolor, $6\frac{1}{4} \times$

$8\frac{1}{4}$ "; verso, *Courtyard in Montmartre* (?)

Pencil and ink, $7\frac{7}{8} \times 10\frac{1}{2}$ " SMITH

Hartley, Marsden. *Fruit in Basket*. $22 \times 36\frac{1}{2}$ "

LEHIGH

Hofmann, Hans. *Exaltation*, 1957. 60×48 "

PHILLIPS (Fig. 7)

Inness. *Brush Burners*, ca. 1890. 28×45 "

INDIANA U.

Inness. *Spring Valley* ARIZONA STATE

Levine, Jack. *Café*, 1960. 42×48 " RAN-

DOLPH-MACON

Maurer, Alfred. *Bridge Landscape*. 22×18 "

U OF OREGON

Metzinger. *Portrait*, 1912. $25\frac{1}{2} \times 21\frac{1}{4}$ " FOGG

Monet. *Waterloo Bridge*. 26×32 " U OF

MIAMI

Pereira, Irene Rice. *Night Sea*. Glass, $37 \times$

29 ". And *Veil of Truth*. 40×50 " SYRA-

CUSE

Redon. *The Potted Geranium*. $13\frac{1}{4} \times 9\frac{1}{2}$ "

LEHIGH

Seurat. *Seated Boy with Straw Hat*. Conté

crayon, $9\frac{1}{2} \times 12\frac{1}{4}$ " YALE (Fig. 8)

Shahn. 1943 *A.D.* Tempera, $30\frac{1}{2} \times 27\frac{1}{2}$ " SYRACUSE

Sisley. *Le Pont de Moret*. $22\frac{1}{2} \times 28\frac{1}{2}$ "

LEHIGH

Weber, Max. *The Picture Admirers*, 1946.

24×30 " SYRACUSE

Zerbe. *Arctic Night*. Polymer tempera, panel,

$47\frac{1}{2} \times 25\frac{1}{2}$ " U OF NOTRE DAME

Zerbe. *Newburyport Winter*, 1952. Polymer

tempera, panel, $14\frac{1}{2} \times 26\frac{3}{4}$ " AMHERST

Zerbe. *The Fortune Seller*, 1948. Encaustic,

panel, $22\frac{1}{2} \times 28\frac{1}{4}$ " SYRACUSE

Sculpture and Decorative Objects

Cornell, Joseph. *The Cage*. Construction PHIL-

LIPS

English (Worcester). *Lord Jeffery Amberst*

Dessert Service, 1813-40. Porcelain AMHERST

Hepworth, Barbara. *Project for Wood and*

Strings, *Trezion II*. Oil, gesso and pencil,

panel 15×21 " AMHERST

Lassaw. *Symbiosis*, 1960. Metals, $24 \times 22 \times$

$18\frac{1}{2}$ " FOGG

Myers, Myer (American). *Dish Cross*, ca.

1775. Silver YALE

Picasso. *The Great Black Fish*, 1957. Pottery

plate, $17\frac{1}{2}$ dia. $\times 2\frac{9}{16}$ COOPER UNION

Rodin. *Figure from "Burgbers of Calais,"*

1889. Bronze, $18 \times 6\frac{1}{2} \times 6\frac{1}{2}$ "

Exhibitions

AMHERST *Chinese Art* April 11-May 30

BOSTON U *Works from Private Collections*

April 23-May 14 Cat.

U OF CALIFORNIA, BERKELEY *Modern Ameri-*

can Painting and Sculpture May 10-22

COLBY *Shaker Inspirational Drawings* from

Edward Deming Andrews Collection, Sept.

23-Oct. 14 Cat.

COOPER UNION *Design in Germany Today*

circulated by Smithsonian, Sept. 30-Oct. 22

Cat.

FOGG *A Hundred Years of English Landscape*

Drawing May 13-June 8 Cat.; *Moreau and*

Monticelli May 15-June 8; *Japanese Por-*

celains of the 17th, 18th, 19th Centuries



Fig. 4. Lawrence, *Sarah Ingestre, Rhode Island S of D.*



Fig. 5. Stuart, *Thomas Jefferson*, Fogg.



Fig. 6. Constable, *Thompson Brothers Fishing*, Smith.

CHINESE ART

OUR 50th YEAR

HEROIC IRON HEAD AND TORSO,
Cast in the full round.
Sung dynasty. 960-1279 A.D.
Height: 37½ inches, on stand.

NOTE

This crisply cast sculpture, facing frontally with hands forming the *mudrā kuan-ting-yin* or the "Ceremony of Unction," bears a 54 character inscription by Tso Ch'in-tung praying for peace, prosperity and good fortune on behalf of the people of Lü Chou of Shansi province.



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Fig. 7. Seurat, Seated Boy, Yale.

June 1-30; *Graphic Art of Manet* June 1-17; *Thirty French Drawings from Collection of John S. Newberry* June 27-Oct. 15; *Etchings by Rembrandt* June 1-17; *Five Centuries of Drawing: Cooper Union Centennial Exhibition* July 15-Aug. 21.

GEORGE PEABODY Permanent Collection Mar. 27-May 15 Cat.

GEORGE WASHINGTON U *Etchings and Lithographs by Joseph Pennell* May 7-27; *World Portraits by Bertha Noyes* June 13-Sept. 2

U OF GEORGIA *John Grillo Paintings from Olsen Foundation, July-Dec.*; *Spanish Sculpture and Paintings by Martin de Vidales and Eduardo Anievas* Oct.; *14th Annual Area Exhibition of Paintings by Washington D.C. Artists* Oct.; *Southeastern Annual Exhibition of Paintings Nov.*; *Religious Sculpture from National Sculpture Society, Nov.*

U OF MIAMI *Paintings by Six Florida Abstract Artists* Nov. 13-Dec. 31

U OF MICHIGAN *Five Centuries of Drawing: Cooper Union Centennial Exhibition* May 15-June 5

U OF MINNESOTA *Jean Charlot* May 2-22

MOUNT HOLYOKE *Chinese Art* Oct. 13-Nov. 23 Cat.

U OF NORTH CAROLINA WOMEN'S COLLEGE *Open Exhibition, Associated Artists of North Carolina* June 24-July 23; *Member's Show Associated Artists of North Carolina* Aug. 5-26

U OF NOTRE DAME *Treasures of the Romanesque* Nov. 6-Dec. 4 Cat.

OBERLIN *Graphic Arts of Sweden from Meltzer Gallery, Oct.*; *Paintings by Sol Wolkowitz* Nov. 2-22; *Biennial Purchase Show* Nov. 30-Dec. 16

U OF OKLAHOMA *Photography in Mexico by Emilio Amaro* Sept.; *Southwest American Art* Sept. 24-Oct. 30; *Modern Watercolors from Guggenheim Museum* Nov. 6-27; *Paintings and Pottery by Harold Keller* Nov. 1-24; *Prints by Joseph Low* Nov. 27-Dec. 11

U OF OREGON *Watercolors by Walter Hook* July 19-Aug. 14; *Stoneware by David Stannard* July 26-Aug. 28

PHILLIPS *Art Schools U.S.A. 1960* July 2-Sept. 26; *Shaker Inspirational Drawings from Edward Deming Andrews Collection* Sept. 23-Oct. 14 Cat.

QUEENS *Major Works from the Collection* Oct. 24-Nov. 23 Cat.

RHODE ISLAND S OF D *Medieval and Renaissance Architecture of Portugal and Decora-*



Fig. 8. Hofmann, Exaltation, Phillips.

tive Arts and Costumes of Portugal Oct. 16-Nov. 13

ROLLINS *Drawings by J. S. Sargent from the Corcoran Gallery* May

SMITH *Pictures Tell Your Story with the Smith School for Social Work* July; *British Serigraphs* Sept. 22-Oct. 27

STANFORD *Sculpture and Painting: Andrews, Diebenkorn, Wilson* May 27-June 26 Cat.; *The Game of Kings—Chess through the Ages* Oct. 16-Dec. 1

SYRACUSE *Design in Wood* April 24-May 15; *Jean Charlot* Sept. 15-Oct. 16; *Drawing and Painting in Latin America* Nov. 16-Dec. 15

U OF WASHINGTON *Santa Barbara Biennial from Santa Barbara Museum* May 15-June 12

WELLESLEY *Eighteenth Century Italian Drawings with Charles E. Slatkin Galleries* April 11-May 5 Important cat.

WILLIAMS *Shaker Inspirational Drawings from Edward Deming Andrews Collection* Nov. 25-Dec. 16 Cat.

YALE *Early American Silver, Garvan Collection* May 18 Cat.

Personnel Changes

CORNELL In May, Richard A. Madigan was appointed Director of the Andrew Dickson White Museum of Art, not Curator as was announced in our Summer issue. Through May and June there was a vigorous exchange of views in the Ithaca newspapers on the subject of this appointment. To date President Deane W. Malott has made no full answer to the questions that have been raised there by faculty, students, alumni and other friends of the museum regarding Mr. Madigan's qualifications, although in June the President appointed a faculty advisory committee to assist the Director in the running of the museum.

OBERLIN Anne Johnson has been appointed Assistant to the Curator.

PRINCETON Patrick J. Kelleher has assumed office as Director. Ernest T. De Wald is now Director-Emeritus.

SMITH As of July 1, Helen Davey and Mrs. Frank Mannarino became Assistant to the Director and Museum Secretary respectively. VASSAR Thomas J. McCormick has been appointed Associate Professor in the Department, not Director of the Gallery as was announced in our Summer issue. Agnes Rindge Claflin is Director. Jean Ferry has been appointed Curator.

WILLIAMS Whitney S. Stoddard is Director for 1960-61 during sabbatical leave of S. Lane Faison, Jr.

YALE Silvia Leistyna has been appointed Assistant in Research, Oriental Department. Egbert Haverkamp-Begemann has been appointed Curator of Prints and Drawings. Mrs. Peter Bohan (formerly Mrs. Pelham-Keller) is Registrar.

Bulletins, Collection Catalogues, Special Publications

ARIZONA STATE *Gallery Guide* (n.d.), Pp. 6, 11 figs.

FOGG *Annual Report 1958-59*, report by John Coolidge, articles by George M. A. Hanfman on Sardinia, William Stevenson Smith on Egyptian sculpture, Usher P. Coolidge on Chinese ceramics, Agnes Mongan on Poussin and Jacob Rosenberg on Toulouse-Lautrec. Pp. 88, 9 figs.

RANDOLPH-MACON *Creativity in Art and Education* Mar. 1960, commemorative publication, symposium on the creative process. Pp. 11, illus.

RHODE ISLAND S OF D *Museum Notes*, May, 1960, articles by Bernice Davidson on Degas, Richard P. Wunder on Panini and a catalogue of recently acquired drawings. \$35.

SMITH *Bulletin* No. 39, articles by Ruth Wedgwood Kennedy on Fra Bartolommeo, J. Byam Shaw on Guardi and Richard P. Wunder on Panini. Pp. 70, 15 figs. \$35. *Shaker Inspirational Drawings* (catalogue of exhibition organized and circulated by Smith), with essay by Edward Deming Andrews. Pp. 20.

Building, Remodeling, Extension of Services

GEORGE PEABODY The Museum has been remodeled and the collection reinstalled (see Exhibitions).

U OF GEORGIA The Museum storage has been remodeled.

U OF OKLAHOMA A new Art Lending Service Gallery has been installed. Works by state artists and university students will be offered for rental and sale.

SMITH In 1960-61 the Museum will be completely air-conditioned and new fire detection and prevention systems will be installed throughout.

SYRACUSE The gallery and lecture room will be enlarged in 1960-61.

U OF TENNESSEE Work has begun on the McClung Museum. The collection of the late Frederick Bonham will be installed in part of it.

YALE The third floor galleries were renovated and reinstalled in August.



From our current exhibition
of Ancient Panamanian and
Costa Rican Pottery

PRIMITIVE ARTS
ANTIQUITIES

DELACORTE GALLERY

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ARTS OF THAILAND

An exhibition of the Arts of Thailand, organized by Indiana University and seven American museums in conjunction with the National Museums of Thailand, was formally opened at Bloomington, Indiana, on October 9 and was shown there for a period of six weeks. It is traveling thereafter, for sojourns of four to six weeks, to each of the following institutions: the Metropolitan Museum of New York, the Boston Museum of Fine Arts, the Toledo Museum of Art, the Los Angeles County Museum, the Seattle Museum of Art, the California Palace of the Legion of Honor in San Francisco, and it will end its tour at the Honolulu Academy of Arts, in the Spring of 1962.

This is the first time in history that major American museums have accepted the lead of a university in an international exhibition of such scope. The particular motivation of Indiana University is its close participation in the educational program of the Thai Government. The exhibition has been made possible by the cooperation of the State Department, the Department of the Navy, the Asia Foundation and the Rockefeller Foundation, and the generosity of Mr. John D. Rockefeller, 3d, in providing funds for the travel and subsistence of Thai curators to accompany the loans at all times, and for other items of expenditure, though the bulk of the expense is being met by the participants on a pro-rata basis.

Transported overseas both ways by ships of the U. S. Navy, the exhibition consists of approximately 300 objects of all kinds, dating from the 6th century to the present time. Its most important part from an artistic standpoint is a group of about 125 works of statuary in stone, bronze, terra cotta and wood, both in the round and in relief. Sculpture, in Thailand as elsewhere in Asia, was always the prime art. The examples chosen trace the development of the form from early subservience to the Gupta style of 5th-century India to the creation, in the thirteenth century of an autonomous national style—that of the Sukhodaya period, and its flowering in the North in the Chiang Sen school and subsequently in that of the Ayudhya period.

The Sukhodaya period is also notable for its ceramics, about fifty of which have been included. There are thirty objects in gold from the 15th-century Ayudhya Treasure, recently discovered; five crystal objects even more recently dug up in the Northwest of Thailand; twenty-five paintings; numerous objects illustrating the various decorative arts—jewelry, silk weaving, mother-of-pearl work, wood-carving, theatrical masks and puppets—as well as the traditional objects connected with Buddhism: votive tablets, images of Buddhas and Bodhisattvas as well as of Brahmanic deities, mostly in bronze, and stucco and terra cotta figurines from niches and pediments of structures long since destroyed. A definite attempt has been made to send out as representative a group of works as possible; an accompanying set of eighty photographic enlargements of the principal sites and monuments of Thailand (both in color and in black-and-white) is intended to place the objects in the Exhibition in their true context.

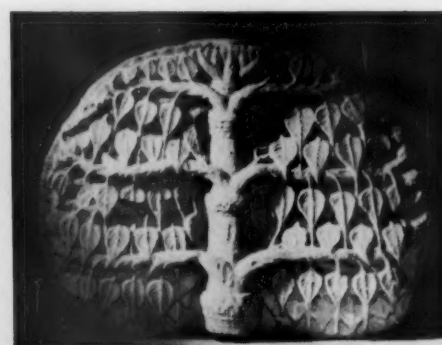
A very full catalogue, 216 pages long and



Stone Buddha, Dvārāvata style 6th-11th century, National Museum, Bangkok



Bowl with animal cycle, gilt niello on silver, Bangkok style, 19th century collection of Prince Piyarangsit Rangsit, Bangkok.



Bo Tree, stone, Ayudhya style, 17th-18th century, National Museum, Bangkok.



Small Crown, gold studded with precious stones, Chang Sen style, 15th-16th century Wat Cetiya Luang, Chiang Mai.

Mrs. Morley at New Delhi

Grace L. McCann Morley, formerly director of the San Francisco Museum of Art has been named director of the National Museum of India at New Delhi. A new building nearing completion will house its collection of Indian art. Plans are under discussion with the United States National Commission for Unesco concerning the formation of a collection of Western Art.

American Exhibitions Abroad

The International Council of the Museum of Modern Art has announced a five-year program of international cultural exchange that aims at sending major American art shows to Australia, India, Pakistan, Japan, architectural shows to Africa, and modern paintings to capitals in Latin America. Among future exhibitions planned is a collection of small bronzes to be sent to the Middle and Far East where there are no collections of Western art and where there is a long tradition of sculpture in bronze.

with 165 illustrations, is in process of preparation. It has been conceived as a handbook of Thai Art. The principal historical text was written by Alexander B. Griswold, the outstanding American authority on Siamese archaeology, and the notes and commentary for the catalogue proper by Prince Subhadradis Diskul, Curator-in-Chief of the Bangkok Museum. Prince Diskul is a son of Prince Damrong, founder of that museum, and a grandson of the celebrated King Mongkut. He is one of four curators to travel with the show in the United States.

The American Committee of Selection was composed of Mr. Alexander Griswold, Mr. Kojiro Tomita, Curator of Asiatic Art in the Boston Museum of Fine Arts, and Professor Theodore Bowie of the Department of Fine Arts of Indiana University, functioning also as Editor of the Catalogue and Director of the Exhibition.



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JEAN MARC NATTIER

1685-1766

(Pastel 12 x 10 inches)

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Exh: Fogg Art Museum 1932
Detroit Institute of Arts 1938

Bibl: Clarence Kennedy, the Dreyfus Collection 1930.
Illustration

W. R. Valentiner, Catalogue of Italian Sculpture,
Detroit Institute of Arts 1938. Illustration

<i>Painting</i>	<i>Sculpture</i>	<i>Porcelain</i>
	<i>Furniture</i>	<i>Tapestries</i>
<i>Gothic</i>	<i>Renaissance</i>	<i>XIII Century</i>

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Fig. 1. Assyrian: alabaster reliefs from the palace of Ashurnazirpal II, 883-859 B.C.

AMHERST COLLEGE COLLECTION

Charles H. Morgan



Fig. 2. Greek: Head, ca. 380 B.C.

The Amherst College collection has two major aims in view: to represent each main period of art history with one or more excellent examples and to offer a single group of material in superlative depth. Like any other collection the realization is not yet, but major steps have been taken in both directions. So far as possible the collection, like the exhibition, is being shaped with regard to its teaching value at the undergraduate level.

Ancient Art: Preëminent in this area is a group of nine Assyrian reliefs of the ninth century, several of which come from the Palace of Ashurnazirpal II at Nineveh (Fig. 1). The three largest are permanently installed



Fig. 3. Paulus Moreelse: *Portrait of a Woman*, 1624.



Fig. 4. Sir Thomas Lawrence: *Benjamin West*.

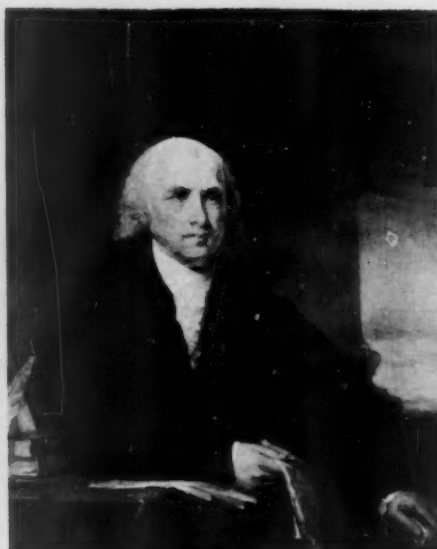


Fig. 5. Gilbert Stuart: *James Madison*.



Fig. 6. Charles Willson Peale: *James Peale*, ca. 1789.

in a special room designed on the plan of a chamber in the ancient palace. Of excellent quality, too, are a relief of a girl with flower from the Egyptian Fifth Dynasty, and a life-size head of a man in marble, which, though actually dating from about 380 B.C., is carved in the best tradition of the sculptures of the Parthenon (Fig. 2).

Mediaeval Art: The collection is strong in its representation of Coptic textiles. It has also an excellent marble relief of three of the Apostles of Early Christian date. From the Rhineland of the ninth century comes an unusually fine capital with floral ornaments and birds. A capital from Moissac, a Romanesque fresco from Spain, and several good sculptures of the Gothic period complete the best of the mediaeval material.

The Italian Renaissance is best shown by the *Holy Family* painted by Andrea del Sarto's associate, Puligo, and a group of small bronzes

and coffrets. In the Northern European field the College owns some excellent Dutch paintings of the seventeenth century (Fig. 3) and superb furniture and decorative pieces of the French eighteenth century.

English and American painting of the eighteenth century is thoroughly represented by a series of portraits including Gainsborough's *Lord Jeffery Amherst*, two Lawrences (Fig. 4), two Benjamin Wests, four Copleys and three Charles Willson Peales, and by excellent furniture.

The collection of nineteenth century American painting is of fine quality. Seven Stuarts include two Washingtons and a Madison (Fig. 5). There are four Sullys. Charles Willson, James, Rembrandt, Raphaelle and Rubens Peale are superbly represented (Fig. 6). Major pictures by Cole (Fig. 7) and Durand show various trends of the Hudson River School. Blakelock and Ryder, Bierstadt and Church,

KN O E D L E R

Old Masters
Modern Paintings
Sculpture

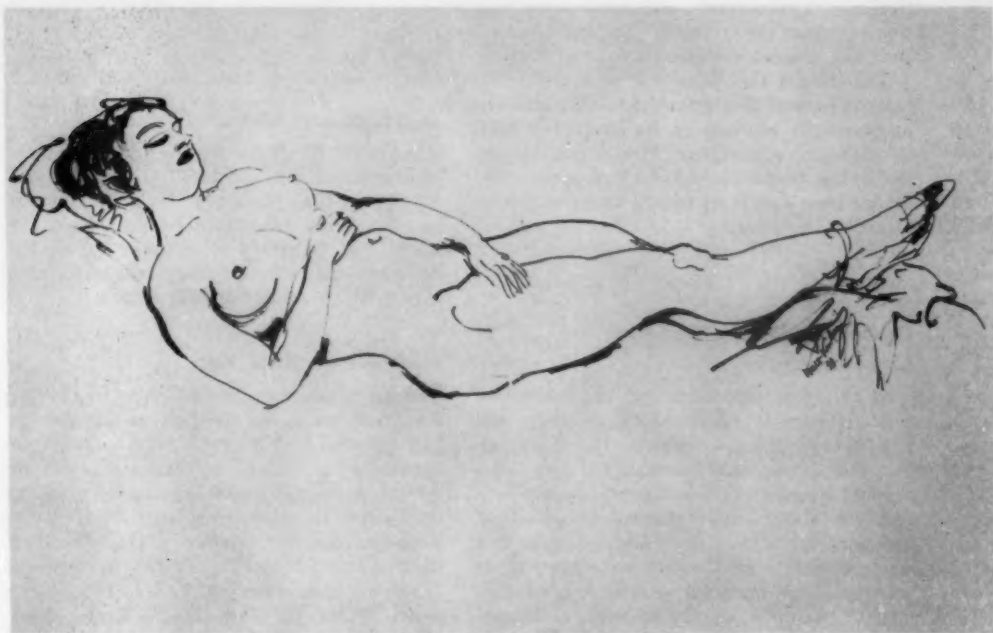
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WALT KUHN

(1877-1949)

Nude Reclining

Ink drawing 1928

14½ x 22½ inches

MAYNARD WALKER GALLERY

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Fig. 7. Thomas Cole: *Present*, 1838.



Fig. 8. George W. Bellows: *Anne in Black*, 1917.

Inness, Wyant and Homer Martin carry the landscape developments down to Childe Hassam and Twachtman at the end of the century, while Eakins and Homer continue the tradition of realism.

Twentieth century American art is well represented by Robert Henri, all members of the Eight, and Bellows' magnificent *Anne in Black* (Fig. 8); also by St. Gaudens' *Puritan* and sculptures by French and MacMonnies. Contemporary movements are shown by the work of Milton Avery, Matta, Zerbe and others.

Nineteenth century French art is best seen in a series of sculptures running from Houdon through Barye to Rodin's *Man with a Broken Nose* and Despiau's *Figure for a Tomb* (Fig. 9).

The Edward C. Crossett Collection of 2000 prints, covering the field from Dürer to Picasso, includes complete original editions of Goya's *Caprichos*, *Tauromachia*, *Proverbs* and *The Disasters of War*.

The collection of water-colors begins with specimens of the early nineteenth century English School and contains works by Homer, Sargent, Ségonzac, Preston Dickinson, Marin, Henry Moore and Barbara Hepworth.

Drawings, including examples by Poelenburg, Copley, Turner, Homer, Sargent, Bellows, Kolbe, Despiau and Wyeth (Fig. 10),



Fig. 9. Charles Despiau: *Figure for a Tomb*, Monument to Emil Mayrisch, 1932.

cover all the media of this branch of representation.

The textile collection comprises representative rugs, embroideries, and various kinds of weaving from the Orient and Middle East and from the ancient cultures of Peru.

The Rotherwas Room, a walnut-panelled banqueting hall first erected in 1611, is a virtually unique example of its kind (Fig. 11). Its elaborate mantelpiece with a coat-of-arms containing twenty-five quarterings have called up admiring comments from a seventeenth century English historian.

To Contributors of College Museum Notes

As this periodical telescopes national news, it is necessary to exercise both selectivity and accuracy in publishing museum notes that attract not merely local but national and international attention. Colleagues are asked to help keep the Editor fully informed of important museum events in their respective areas and not to duplicate their own news releases. It is important that whenever possible contributors submit good photographs as well as careful and complete descriptions of acquisitions that could be of international though highly specialized interest and that they also submit copies of all their museum's publications. News regarding purely academic activities should be sent to the Editor of the *ART JOURNAL*, not to the Editor of "College Museum Notes."—R.O.P.



Fig. 10. Andrew Wyeth: *James Loper*, Study for "A Crow Flew By," pencil.



Fig. 11. English, 17th Century: *Rotherwas Room*, walnut-panelled banqueting hall, 1611.

Joint Graduate Program

Western Reserve University and the Cleveland Museum of Art will participate jointly in a program of graduate study in the history of art and art criticism leading to the M.A. and Ph.D. degrees. Brochure available at Western Reserve.

Man Wanted

The Seattle Police are seeking the whereabouts of one Raoul Guy Rockwell, alias R. Rogers, true name Guy Muldavin. In addition to the specific crimes for which he is wanted they allege that he is apt to victimize art dealers, museums and collectors. He is described as an enthusiast for antique art and ethnology.

Committee on Visual Arts

The Committee on Visual Arts in Higher Education, set up by the College Art Association and the Ford Foundation to examine the advisability of making a detailed study of the arts in American higher education, presented its report to the Association last June. Action on it awaits the fall meeting of the Board of Directors of C.A.A. The Committee consisted of the following members: Fred C. Cole, Lamar Dodd, Walter W. Horn, Morris Kantor, Rensselaer W. Lee, Thomas Munro, Norman Rice, Andrew Ritchie, Charles H. Sawyer, Laurence Sickman, Joseph C. Sloane (Chairman), Franklin C. Watkins, and Edwin H. Ziegfeld.

The CAA board of directors met in New York on October 29 and accepted the above report. Further action will be announced at the annual CAA meeting.



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COLLEGE ART NEWS

Virginia Schoener, News Editor

Personnel

Chiang Yee, artist and author of the *Silent Traveller* books, has been named visiting professor of Chinese and of fine arts for 1960-62 at the University of Pittsburgh. A native of China, Chiang Yee has held an appointment at Harvard University as Emerson Fellow.

The Society of Architectural Historians this year presented the Alice Davis Hitchcock Medal to Kenneth John Conant for *Carolingian and Romanesque Architecture 800-1200*.

Antonio Prieto, chairman of the art department at Mills College, was named winner of the 15th national decorative arts-ceramics exhibition in Wichita, Kansas.

During May, Dr. Erwin Panofsky of the Institute for Advanced Study at Princeton, gave a series of three special lectures at New York University's Institute of Fine Arts. Dr. Panofsky spoke on Correggio's Camera di San Paolo.

Harold McWhinnie of the art faculty of the University of Chicago Laboratory School, has been awarded a Fulbright Fellowship to teach and paint in Grenada, British West Indies, for the year 1960-61.

Winner of the 29th Kate Neal Kinley Memorial Fellowship at the University of Illinois, is a graduate painting student, Wayne A. Timm, of Barrington, Ill. Mr. Timm plans to use the Fellowship for European travel and study.

Florida State University has appointed Dr. Gulnar Bosch as head of its department of art. Dr. Bosch was formerly chairman of the department of fine arts and professor of art history at Louisiana State. She is an authority in the field of Islamic art and culture, with a Ph.D. from the Oriental Institute at the University of Chicago.

Sculptor Robert Laurent has retired from his post as professor of fine arts at Indiana University, where he has been a member of the art faculty since 1942. He will remain at the university for another year as Post-emeritus Professor.

José de Creeft, Art Students League instructor, was represented in a two-man retrospective with Hugo Robus, at the Whitney Museum during the summer. The show was organized by the AFA under a grant from the Ford Foundation.

Carroll Meeks has received a grant from the American Council of Learned Societies for study of 19th century Italian architecture.

Laurence Schmeckebier, director of the school of art, Syracuse University, will spend 1960-61 in Munich, Germany, on a Fulbright Research Grant.

James H. Stubblebine will be acting chair-

man of the department of art at Rutgers University during 1960-61.

Charles Le Clair, formerly at Chatham College, Pittsburgh, has been named dean of Temple University's Stella Elkins Tyler School of Fine Arts. Le Clair, a well-known painter, takes the post left vacant by the retirement of Dr. Boris Blai, who founded the school in 1934. The new dean received his B.A. and M.A. degrees in art education from the University of Wisconsin, and has done graduate work in fine arts and archeology at Columbia.

Allen Wardwell II (Yale 1957) has joined the staff of The Art Institute of Chicago as assistant curator of primitive art.

Bernice Davidson, chief curator of the Museum of Art of the Rhode Island School of Design, has received a grant from the ACLS and will study abroad. Elaine Loeffler, formerly at Mount Holyoke, has been appointed to fill the vacancy.

John F. Helm, Kansas State University professor of painting and drawing, will be on leave this fall to study art and art appreciation programs in Europe. Helm was instrumental in establishing K-State's rural-urban art program in 1953, and he plans to investigate similar art programs in Europe.

Pomona College has announced the appointment of John Mason, sculptor and ceramist, to the faculty. Mason will teach sculpture during this academic year. He taught ceramics at U.C.L.A.'s summer session this year.

William C. Seitz, has left Princeton to take up his new position at the Museum of Modern Art in New York where he is Associate Curator of the Department of Painting and Sculpture.

Daniel Catton Rich, Director of the Worcester Art Museum, has been elected a member of the Board of Trustees of The Solomon R. Guggenheim Foundation. The vacancy of the directorship of the Guggenheim Museum caused by James Johnson Sweeney's resignation had not been filled up to the time of going to press of this issue.

Edmund B. Feldman has accepted the post of Chairman, Division of Art, State University of New York, College of Education at New Paltz. The College will soon begin construction of a three million dollar art building, including a gallery and theater. Feldman was formerly an associate professor at Carnegie College of Fine Arts.

Andrew W. Morgan has been appointed as the new president of the Kansas City Art Institute and School of Design. Morgan received his B.A. degree at Kenyon, his M.F.A. at the University of North Carolina (1948), and was formerly chairman of the department of art at

the University of Mississippi. He is a practicing painter and exhibits in New York at the Pietrantonio Galleries.

Max W. Sullivan will become director of the Everson Museum of Art, Syracuse on January 1, 1961. He is at present consultant to the trustees in planning a new museum, which will be the first of the buildings to be erected in the cultural plaza projected in the city's urban renewal plan.

Previously Sullivan was director of the Portland (Oregon) Art Association and prior to that was president of the Rhode Island School of Design.

Associate Professor Constance Fowler returns to the art department at Albion College after a sabbatical year of research and painting in Oregon. An exhibition of her recent work was on view at Albion during October. Paul Stewart has joined the permanent faculty of the department.

Felton Gibbons has joined the faculty at Princeton. Sheila McNally has left Ohio State University to take a position as instructor at Mount Holyoke, where Eppie Wiese has also joined the department.

Hiram Williams, formerly of the University of Texas faculty, has joined the faculty at the University of Florida. Donald Gordon has been named assistant professor of fine arts at Dickinson College in Carlisle, Pennsylvania. James Holderbaum, in Europe on a Fulbright during 1959-60, is now an associate professor at Smith College.

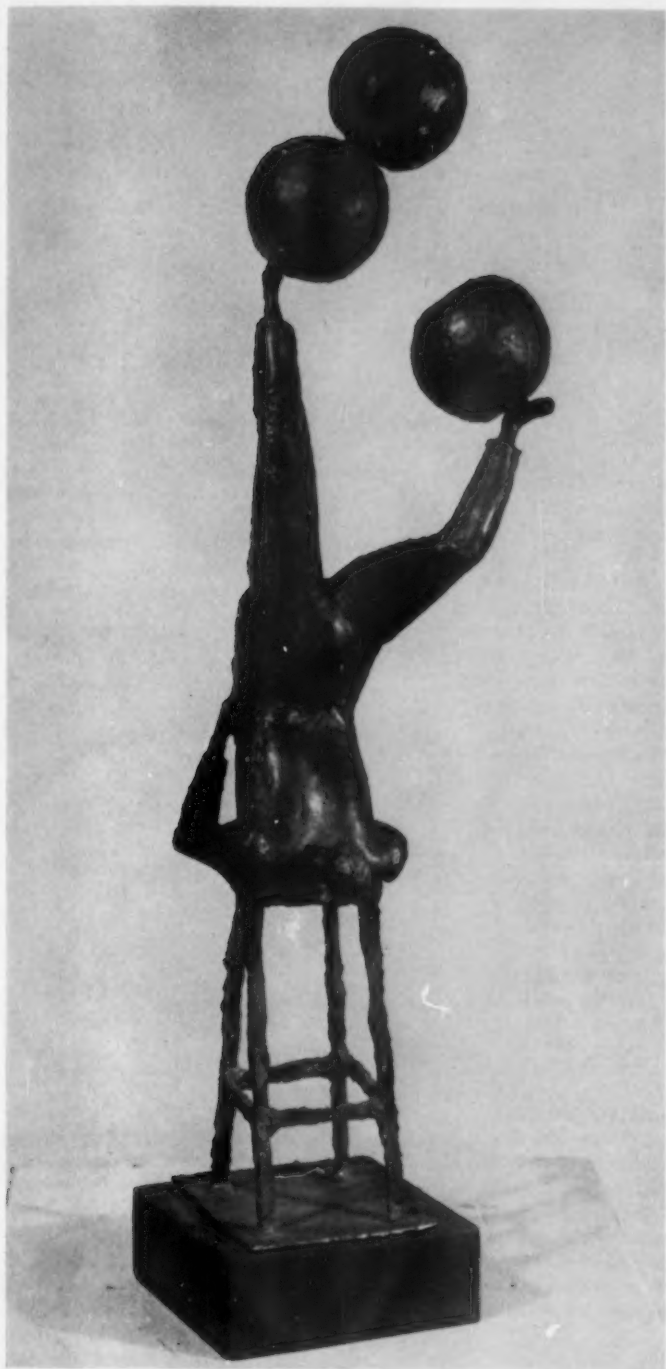
Museum Directorship

The R. W. Norton Art Gallery, Shreveport, La., is seeking as director a young man very familiar with American art and well experienced in museum direction, interested in creating an active and vital museum. Owned by private foundation. Salary subject to discussion. Submit photograph and resume to Richard W. Norton, Jr., 4648 Fairfield Avenue, Shreveport, La.

Harvard

Ernest Kitzinger, Director of Studies at Dumbarton Oaks, will be a visiting professor at Harvard during the fall term teaching a course on Christian and Byzantine Art and a seminar on wall mosaics of 12th century Sicily.

On July 1, Agnes Mongan became Martin A. Ryerson Lecturer on the Fine Arts and next spring, will be teaching a course on "French Drawings from the 16th-19th Centuries," at Harvard. George Hanfmann is on his third campaign at Sardis. He has persuaded the Corning Museum of Glass to join the expedition. Its representative is Dr. Axel von Saldern, an expert on ancient glass. Dr. Saldern will investigate the ancient methods of glass production, the components of ancient glass, and the phenomenon of iridescence. Max Loehr, an authority on Chinese bronzes and Chinese paintings, has become the first Abby Aldrich Rockefeller Professor of Oriental Art at Har-



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vard. He has been professor of Far Eastern art and archaeology at the University of Michigan since 1951, and earlier had lectured in his native Germany and in China.

Chandler Rathfon Post Memorial

A group of friends and former pupils of the late Chandler Rathfon Post of Harvard have joined in an effort to raise \$50,000 to establish at Harvard the Chandler Rathfon Post Memorial "for a fellowship in the Department of Fine Arts for the study of our inheritance of culture in the European Mediterranean countries, primarily in the Fine Arts but also, on occasion at the discretion of the Department, in related fields of Classics, History or Literature. (See Obituary Notice, p. 26 Ed.)

A number of handsome gifts and pledges have already guaranteed a third of the amount needed to establish the Memorial. From here on, remittances of any size will help. Contributions, which are tax deductible, should be drawn to the Chandler Post Memorial Fund and mailed to Fund headquarters at 30 Ipswich Street, Boston 15, Mass.

General

In September, Rhode Island School of Design began the first year of operation of its Honors Program for seniors in the visual arts. This European Honors Program was made possible by a grant of \$75,000 from the Carnegie Corporation of New York. Twenty seniors from the student body will complete their requirements for the Bachelor of Fine Arts Degree in Rome during the 1960-61 academic year. The Honors Center will be housed in a rented villa in the Monte Vecchio section of Trastevere. As the Program expands, visual art students who have earned honors level grades in any of the fine arts fields at other accredited colleges of design, will be eligible to apply for participation in the Program. It is also anticipated that graduate students in painting or sculpture from R.I.S.D. or comparable institutions, may be included. Assignment of faculty members to the overseas center on a rotating basis will enable these teachers to learn at first-hand the state of the visual arts in Europe and to return to their teaching in Providence with increased enthusiasm. Dr. Frank J. Deignan has been appointed director of the program. He and Professor Samuel F. Hershey will be in residence in Rome this year. The cost to student participants will be \$1700.00. This includes tuition, board and room, round-trip transportation to Europe and essential travel costs while there. This fee represents the same amount that it would cost the student to spend his senior year in residence in Providence. As the actual cost will be in excess of this, the Carnegie Corporation Grant will subsidize the program for three years, at the end of which time the program is expected to be financially self-sustaining.

The 1960 meeting of the Print Council of America was held at Harvard in May, honoring two prominent members, Paul Sachs and Jakob Rosenberg.



New Building at Georgia

Now under construction on the campus of the University of Georgia in Athens is a structure to house its Visual Arts program. The first of several buildings of a proposed Fine Arts Center, the \$900,000 building is scheduled for completion in the Fall of 1961.

Mr. Joseph Amisano of the firm Toombs, Amisano and Wells, Atlanta, Georgia, has organized the 47,000 sq. ft. to gain maximum studio and classroom space. Two intersecting corridors on the main floor create areas in which related activities are grouped: (1) Administrative and faculty offices; (2) lecture halls and art history slide library and seminar rooms; (3) studios for the Freshman and Sophomore Basic Program, Art Education, Commercial Art and Advertising Design, and Interior Design; and (4) skylighted studios for Drawing and Painting, Graphic Arts and graduate carrels. On a lower floor are grouped the studios for Photographic Design, Textile Design, Jewelry, Ceramics and Sculpture.

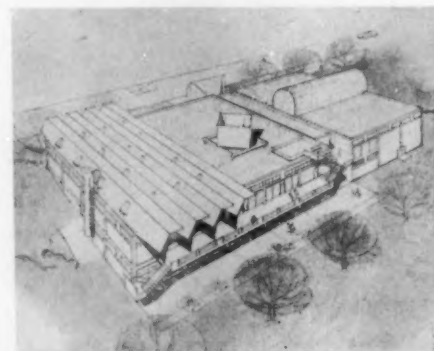
Among the unique features of the building are a widened corridor designed for exhibition space and a glassed-in interior court.

The University of Michigan announces that Professor Jakob Rosenberg of Harvard University is with them during the first term of this year. In this connection the art museum arranged an exhibition of Rembrandt prints. A symposium on Rembrandt prints and drawings was held on Wednesday, November 9, in which Wolfgang Stechow of Oberlin and Harold Joachim of the Chicago Art Institute also participated.

Plans for an expanded program of art exhibitions on the Berkeley campus of the University of California have been announced to coincide with the remodeling of the present art gallery (a converted boiler house). The first exhibition is being held in October. Herwin Schaefer, professor of decorative art and curator of the University art collection has been appointed to the new post of coordinator of exhibitions, and will be in charge of exhibitions at the Art Gallery. He succeeds Professor Winfield Scott Wellington who has been Director of the Art Gallery since 1946.

The Southeastern College Art Conference was held this year at the Woman's College of the University of North Carolina. Adolph Karl, of Florida State University, was elected new

Two architects drawings of the Visual Arts Unit of the Fine Arts Center of the University of Georgia to be completed in late 1961. (Upper) front view, facing Jackson Street. (Lower) rear view, the building houses administrative offices, lecture rooms, seminar rooms, basic course area, art education, interior design, commercial design, drawing, painting, graphics, ceramics, sculpture, photography, crafts, exhibition area and lounges.



president at the spring meeting. Of business considered, two items have already been agreed upon for action at the 1961 meeting. These are: 1) A system of job clearance to be instigated at the annual meetings, possibly using the national C.A.A. card file system; 2) Investigation of the desirability and possibility of forming a board for the accrediting of art departments and art schools in the Southeastern area. SECAC's 1961 meeting will be held April 24-26, at the Ringling Museum of Art, Sarasota, Florida, and will run concurrently with the last days of the Fourteenth Annual Art Symposium at the Ringling Museum.

The University of Texas will offer graduate work in painting, sculpture and graphics, art education, and the history of art beginning this fall. A two-year program leading to the Master of Fine Arts degree in the studio courses or art education, and a one-year program leading to the Master of Arts degree in art history and research has been approved.

The annual meeting of the Midwest College Art Conference was held at Michigan State University on October 20, 21 and 22. An account of the meeting will appear in our next issue.



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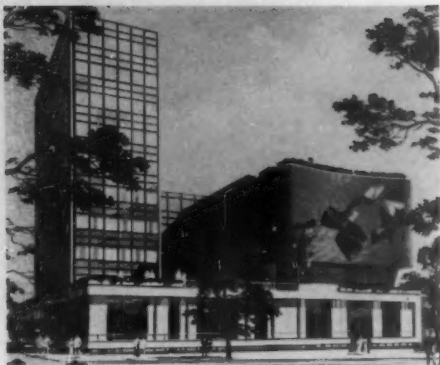
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Loeb Student Center New York University, Washington Square, New York, from the architect's sketch showing the facade sculpture by Reuben Nakian. It is scheduled for completion in 1961.

Fire at Skowhegan

Undoubtedly many of our readers have either taught or studied during the summer at the Skowhegan School in Maine. This school has been operating in central Maine for the past 15 summers under the leadership of two distinguished artists, Henry Varnum Poor and Willard W. Cummings, and is an outstanding cultural institution in that part of the country. A devastating fire destroyed the Fresco Barn of the school during the last week of August. The loss was estimated at \$20,000 (virtually uninsured) and included the written and musical libraries and visual aids equipment which were housed in the barn. While the frescoes destroyed, representing years of effort, are irreplaceable, arrangements are already underway to erect a new barn and two smaller buildings to house the library and art supply store. What remains to be done is to replace the art books, slides, art supplies and other equipment. Contributions can be made to the Skowhegan School of Painting and Sculpture.

The Detroit Institute of Arts announces a three-day Seminar in connection with the exhibition "Masterpieces of Flemish Art: Van Eyck to Bosch," to be held Thanksgiving weekend, November 25, 26, and 27, 1960. Among the participants will be Robert Koch, of Princeton; Colin Eisler, Institute of Fine Arts, New York University; Millard Meiss, Princeton's Institute for Advanced Study; Theodore Rousseau, Jr., of the Metropolitan Museum; and Belgian experts Mlle. Lucie Ninane, Paul Coremans, and Léon M. J. Delaëssé. Advance reservations must be made by writing the Education Department, Detroit Institute of Arts.

The Hollywood animation industry and the University of Southern California are joining forces to offer five night courses this fall in the USC department of cinema, in cooperation with the fine arts department. Faced with a shortage of trained personnel to produce animation sequences, 20 studios have contributed \$400 each to this unique course of study. Instructors for the five classes will be top men from the animation industry. The courses will be offered, one each night, Monday through Friday. They include 1.) filmic expression, 2.) animation, 3.) cinematic design, 4.) ele-

ments of production, and 5.) problems in camera.

AFA Headquarters

New headquarters of the American Federation of Arts is a building at 41 East 65th St., New York City. As part of the expanded facilities there, working offices will be available to visiting directors of member museums. The building will be remodelled from plans of Casale and Nowell, architects, and will include gallery space for exhibitions, executive offices, members lounge and library. Director Harris K. Prior says there has been a marked increase in the use of the Federation's traveling exhibitions by colleges and universities. Directors of member college museums may enjoy the convenience of working offices on New York visits.

The next annual meeting of the American Federation of Arts will be held in Chicago from April 13 through 15, 1961. The Art Institute of Chicago will act as host institution. Hotel headquarters will be the Palmer House.

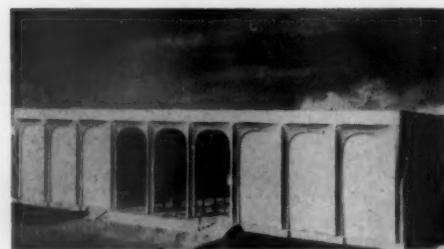
A colloquium on 15th century Italian sculpture was conducted in Florence, Italy, through N.Y.U.'s Institute of Fine Arts, July 11 to August 1. With the German Institute for the History of Art as headquarters, students engaged in seminars and excursions in and around Florence. Dr. Horst W. Janson was director.

Working drawings are nearly finished for the new art building and galleries to be built at the University of Texas. Construction should begin by January, 1961.

New York University, Division General Education, is offering this fall an evening course entitled "Contemporary Artists on Art." Sixteen artists will speak in a series of eight informal discussions moderated by Howard S. Conant, Chairman of the Department of Art Education. Among the artists are Vicente, Calcagno, Woodruff, Hiler, Nevelson, Bolo-towsky, Frankenthaler, Greene (Stephen), Nakian, Humphrey, Oppen, McNeil, Vollmer, Motherwell, Resnick, Greene (Balcomb).

Columbia's School of Architecture has arranged a two-month program in the Spring of 1961 to celebrate the four great founders of modern architecture—Walter Gropius, Le Corbusier, Ludwig Mies van der Rohe, and the late Frank Lloyd Wright. Titled "The Four Great Makers" the program will bring each of the three men and Mrs. Frank Lloyd Wright to the school for a two-week period to meet with a distinguished group of international architects, educators and writers. Retrospective exhibitions of their works are to be held at the Solomon R. Guggenheim Museum.

The new St. Olaf College Center in Northfield, Minn., dedicated in October, has received a large pair of wooden doors, carved and painted in a relief depicting "The Life in the Forest," a traditional theme of Norway. They were made by Dagfin Werenskiold, well-known



Model of the Sheldon Art Gallery, to be erected on the city campus of the University of Nebraska. Designed by Philip Johnson, the building will provide space for the display of the university's growing art collections, as well as special accommodation for temporary exhibitions, a print study, a board room for the Nebraska Art Association, a three hundred seat auditorium, and storage and preparation areas. The building is a gift of Frances and Bromley Sheldon of Lincoln. Construction will start this year.

Norwegian wood carver and were originally designated for the Domkirke of Oslo. The doors were given to St. Olaf by Mr. and Mrs. Donald Winston of Minneapolis and Los Angeles.

New Galleries at LSU

Louisiana State is completing the first part of an art museum designed as a study collection. There will be an English wing and an American wing with period rooms, paintings, and some furniture. The emphasis is on traditional cultural values. Original panelling has been obtained for several entire rooms. In other rooms fine architectural portions and details will give period significance to the paintings. An anonymous donor helped the project to get under way and other donors have added substantially to the collection. A catalogue is being prepared by Gulnar Bosch formerly chairman of the department, but now head of department at Florida State, and Samuel Wilson, architect of the firm of Koch and Wilson of New Orleans.

The major activity of the Kansas Centennial art program will be an art-mobile which will tour Kansas during the year. Marjorie Whitney of the University of Kansas and William Dickerson, director of the School of Art, Wichita, will select exhibits for the art-mobile. Other activities include the 1961 Kansas Craftsman show at the University of Kansas which has been designated "Centennial Show of Decorative Arts." Chairman of the Centennial art committee is John Helm of Kansas State University.

The Carl Murphy Auditorium-Fine Arts Building at Morgan State College, Baltimore, was dedicated in May. The complex was designed by Paul L. Gaudreau. For art, there are workshops for ceramics and sculpture, painting and drawing, and crafts. An exhibition gallery is located in the lobby. Josef Albers, presently visiting critic at Yale, was one of the speakers at the ceremonies. There was also a symposium held on "Art and Responsibility."



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Publications

A request for exchange of publications has been received from *Le Arti*, an Italian art magazine. The editors state that "A typical issue of *Le Arti* in the size of 17" by 12" has 28 pages with articles, news and more than a hundred illustrations (many in color) of contemporary Italian and European paintings and other works of art." A complimentary copy received is published on newsprint, and, in general appearance, is similar to the magazine section of a newspaper. Colleges interested in exchanging monthly or quarterly art reviews should address *Le Arti*, Via S. Eufemia 2, Milano, Italy. On a non-exchange basis the yearly subscription is \$6.00.

Sarah Lawrence Studies, v. IX, 1960, a selection of studies by undergraduates, contains a student paper on art, "Mondrian's Theory of Art" by Gloria Weldon. It is illustrated with four student works, one painting and three sculptures.

Pietro Gazzola, an Italian expert in the field of preservation, has made a report for UNESCO on the Nubian monuments threatened by the Aswan Dam. It was published in September 1959, and is available from UNESCO, Paris.

The Smithsonian Institution "Catalogue of Traveling Exhibitions for 1960-1961," listing 60 exhibitions, is available from the above institution, Washington 25, D.C.

Art and architecture were featured in the spring issue of the *Texas Quarterly*, in its third year of publication at the University of Texas. Works of two University faculty artists, John Guerin and Hiram D. Williams, were reproduced. Dr. Douglas N. Morgan of the philosophy department contributed an article entitled "The Painter Presents."

A *Gallery Guide* to Arizona State University's collection of American art has been received from Professor Paula Kloster of the art department. Professor Kloster is interested in receiving information and materials from other college museums and galleries.

A *Dictionary Catalog of the Library of the Metropolitan Museum of Art* is in publication by G. K. Hall and Company, Boston, the first volume to be ready by the end of December 1960. Pre-publication price is \$1200. This useful bibliographic instrument follows the catalog of the Avery Memorial Architectural Library published by Hall in 1958. The new publication has been welcomed by librarians and specialists and will be very useful to art historians and their students.

Daedalus, the journal of the American Academy of Arts and Sciences has published a special issue, Winter 1960, devoted to the Visual Arts Today, with Gyorgy Kepes as guest Editor. Articles by Giedion, Le Corbusier, Wittkower, Gombrich, Ackerman and others. Published by Wesleyan University Press, Middletown, Connecticut.

Perspecta 6, The Yale Architectural Journal: Articles by Hitchcock, Fr. Bucher (Purism in Cistercian Architecture), Ch. Moore (Hadrian's Villa), W. D. Ramberg (Japanese Architecture), G. Kubler (Machu Picchu), E. Kaufmann Jr. (Nineteenth Century Design) and others. Well illustrated. Striking photographs by Noguchi of observatories in India. Published by School of Art and Architecture, Yale.

Calendar of Print Council of America, print exhibitions from October 1 through December 31 shows listings from 37 colleges and universities.

In September issue of *Arts* see Creighton Gilbert's comments on college art museums.

International

The American Students' and Artists' Center, 261 Boulevard Raspail, Paris 14e, France, offers a studio program in drawing and painting, under the direction of Roger Barr, chairman of the art department. Individual guidance is available for advanced students as well as undergraduates spending the year abroad. Mr. Barr is a former instructor of the University of California, Los Angeles, and the California School of Fine Arts, San Francisco.

Danish Colonial Architecture of the Virgin Islands is being surveyed by a group from the Royal Academy of Fine Arts of Copenhagen: Professors Peter Bredsdorff, H. H. Engquist, Bo Jein, Kjeld de Fine Licht. The project is sponsored by the National Park Service and financed by private donations in Denmark and a gift from Laurence S. Rockefeller.

The International Educational Exchange Service of the State Department wants to inform overseas American offices of traveling artists and scholars who can lecture in foreign languages. Anyone interested in being so registered, should send his or her name to C.A.A.'s Placement Bureau, 432 Fourth Ave., N.Y. 16, listing countries to be visited, dates, and topics of lectures, preferably on some aspect of American civilization.

The OKA Mountain Institute of Saint Moritz, Switzerland has announced its winter course from February 20 through April 16, 1961. This is an educational program in architectural design, finishing with a field trip to Northern Italy. For brochure and further information write to Otto Kolb at above address. Mr. Kolb has taught at I.D., Chicago and at other schools in U.S.

Architectural Seminar

Professor Nikolaus Pevsner, Birkbeck College, University of London, writes: "I thought you ought to be interested in an American post-graduate seminar which I have just held. It took place at Cordoba in the Argentine and was arranged by the Instituto Interuniversitario de Especializacion en Historia de la Arquitectura. The idea of the institute and the seminar is Professor Enrico Tedeschi's. He came to Argentina from Italy in 1948, having written a

history of English architecture which is still the only one in any foreign language. Members of the seminar were exclusively professors, associate professors and assistant professors of architectural history. They came from six Argentinean universities, and in addition, there were 'observers' from Chile and Peru. The subject was Nineteenth Century Architecture. There were nine lectures of between one and two hours and eight discussions of about the same length. Members, in order to qualify for participation, had been through a pre-seminar on cultural history of the same period. It was the first seminar with a guest from abroad, but the experiment will be repeated, although it is of course costly. The Instituto is financed by contributions of the six universities which amount to about \$3000 in all. In addition money is obtained from other sources, as cases arise. But there can never be much about in a country like Argentina.

The Instituto is moreover also measuring and publishing major works of Colonial architecture. A stately volume of measured drawings and photographs of Cuzco is in the press. It will be followed by one on Puno. The next Puno Expedition is being prepared now, and members of the Nineteenth Century seminar are busy writing long essays on the seminar. These will then be judged and five or six chosen to go to Puno.

The whole enterprise seems to me remarkable in two ways. First as an all too necessary attempt at linking up the historical work of universities rare and far apart, and secondly as an experiment in not only stimulating but teaching teachers."

STOLEN

A sculpture in bronze and glass entitled *Dolphins* by Gaston Lachaise, has been stolen from the University of Nebraska Art Galleries. Information concerning its whereabouts should be directed to Captain Eugene Masters, University of Nebraska, Lincoln.

CORRECTIONS

The painting by Hans Hofmann illustrated on page 378 of our Summer issue does not belong to the Whitney Museum but to the University of Nebraska, Frank M. Hall Collection. Its correct title, writes Norman Geske, is not *Magenta and Blue* but *Fruit Bowl*.

Owen Brainard's *Logos*, a mosaic mural of which a detail was illustrated in our last issue (p. 381) was erroneously stated to be in the new Kresge Art Center at Michigan State University. Its correct location is in the new Everett High School at Lansing, Michigan.

Thomas Crawford

SIR:

I am writing a life of Thomas Crawford and would appreciate any information concerning him. Most welcome would be leads to manuscript material, particularly letters from Crawford.

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BOOK REVIEWS

Allen Weller, Book Review Editor

THE GREAT AMERICAN ARTISTS SERIES

Lloyd Goodrich, *Albert P. Ryder*, 128 pp., 86 ill. (16 in color)

Fairfield Porter, *Thomas Eakins*, 127 pp., 89 ill. (16 in color)

Lloyd Goodrich, *Winslow Homer*, 127 pp., 99 ill. (16 in color)

E. C. Goossen, *Stuart Davis*, 128 pp., 82 ill. (16 in color)

Frank O'Hara, *Jackson Pollock*, 125 pp., 91 ill. (16 in color)

Thomas B. Hess, *Willem de Kooning*, 128 pp., 161 ill. (16 in color)

New York: George Braziller, 1959. \$1.50 paper, \$3.95 cloth each.

With the advantage of a year's hindsight this reviewer finds it difficult to respond either for or against the first six books in the Braziller *Great American Artists Series* with anything like the excitement their publication apparently stirred up during the fall of 1959. Aline Saarinen, writing in the Book Review section of the *New York Sunday Times*, heralded the new series with two *bravos* for a publishing house which had dared to treat American artists "with a respect and faith heretofore reserved for their French counterparts." (Mrs. Saarinen might also have mentioned that the way had already been paved for such a venture by a number of other publications, and that the Braziller series may have been promoted less by an act of faith than by shrewd business timing.) The intensity of Mrs. Saarinen's own faith in the cause of American painting, at any rate, showed clearly in her enthusiastic acceptance of all six of the monographs, including even the "adulating, emphatic, and unrestrained" text on Jackson Pollock by Frank O'Hara, which she defended on the grounds that "somehow, something of the fervor, the dedication, the lyricism, the serious purpose, and the undeniable quality of Pollock's art comes through the purple prose." To another critic, George Heard Hamilton, whose review of the books appeared in the October issue of *Art News* within a week of Mrs. Saarinen's, the tone of Mr. O'Hara's prose did seem "just a bit intense," but this could be forgiven because "perhaps painting such as Pollock's will forever elude the verbal qualifications which Homer's and Eakins's at least seem to accept." Hailing the series as "an event in the history and criticism of American painting," Mr. Hamilton applauded the authors for having written "as if their readers were . . . well-grounded in the history of European and American art" and singled out the book by Thomas Hess on de Kooning not only "as a model for those which are still to come" in the Braziller series but also as a preliminary study for a larger book on the artist which might well prove to be a major contribution. Such favorable sentiments, however, were not shared by Hilton Kramer, the editor of *Arts*, who opened his own review of the Braziller books in the October 1959 issue with a de-

nunciation of "publicists," "poetasters," and "obscurantism on the one hand and demagoguery on the other" and proceeded to mount a massive assault on the critical approaches and literary styles of Messrs. Goossen, Hess, and O'Hara, whose texts he rejected as simply "insults to the intelligence." Mr. Kramer's scorn for the series as a whole, however, was partially tempered by his admission that the volumes on Ryder and de Kooning were worthy of recommendation because they at least provided "a generous and handsome selection of plates—simply not available elsewhere."

On this last point most reviewers would probably still agree, for even now, a year later, the books on Ryder and de Kooning continue to be indispensable to even a substantial library on American art merely because of the number of plates in them. To some extent this is also true of the book on Pollock, for in spite of fairly extensive collections of reproductions elsewhere, such as in Sam Hunter's catalogue for the Museum of Modern Art exhibition of 1956, the selection by Frank O'Hara provides important additions. Something of a similar case can be made for the book on Stuart Davis, which may be said to have brought James Johnson Sweeney's 1945 exhibition catalogue for the Museum of Modern Art up to date, and even for the book on Eakins, mainly because it introduces a number of the artist's oil sketches, none of which were included in Lloyd Goodrich's volume on the artist published by the Whitney Museum in 1933. Finally, it could be argued that all six of the books provide, at least for the time being, a handy reference library—a kind of visual checklist—for students of American art.

Yet surprisingly enough none of the reviewers paid much attention to the quality of the color plates, which appear extremely unreliable to me, especially now that I have had an opportunity to corroborate my first impression by checking ten of them against the original paintings. The majority of the plates are too red: note particularly several of the Eakins oils, the Ryder *Race Track* and *Forest of Arden* (the original of the latter has a predominantly greenish cast), or the huge Pollock *Autumn Rhythm*, whose pale beige-tan accents have been reproduced here as much darker patches of orange-red. Yet not all of the color plates run to a single pattern of inaccuracy, for the Pollock *Number 1*, 1948 at the Museum of Modern Art is reproduced too blue; and the dull gray-blues of sky and water in Eakins's *Max Schmitt in a Single Scull* have been stepped up in the color plate to at least double their original saturation, transforming the pervasive mood of the actual painting into a shiny, brittle effect more suitable to postcards of tourist resorts. Indeed very few of the color plates throughout the entire series seem to me reliable enough to serve any kind of useful purpose; for quite apart from their color inaccuracies, most of them fail to suggest an illusion of the texture, resonance, and density of pigment surfaces. Yet proof that such objectives can be

achieved even in low-priced books is offered by the performance of the Grove Press in its paperback editions on various artists published in the Evergreen Gallery series. The color plates in the Evergreen book on Dubuffet, for example, seem to me far superior in both accuracy and quality to any of those in the Braziller series.

The mediocrity of the color plates, however, is about what one might expect after seeing the jackets, which seem to have been designed primarily to compete in supermarkets. Inside, to be sure, the format and typography are more appropriate—yet hardly distinguished. All six books, incidentally, follow the same format, with minor variations: a photograph of the artist with a color plate of one of his paintings on the jacket, another photograph of him inside, followed by twenty pages of text, eighty pages of plates (sixteen in color), a brief chronology, bibliography, and index. A standardized format of this sort probably offers certain advantages to the reader who plans to use the whole series as part of his reference library, but it gives little indication of the widely divergent critical approaches represented in the various texts.

Of the two texts by Lloyd Goodrich on Ryder and Homer, the former seems to me to have been written with more enthusiasm and conviction, perhaps because it is part of a major work in progress. In the monograph on Ryder the author has managed to present a surprisingly clear and well-rounded portrait of one of the most elusive visionaries in modern art, though we shall have to wait for Mr. Goodrich's forthcoming monograph for a penetrating analysis of Ryder's paintings and for a clarification of his position in relation to other Romantic artists of his time both in this country and abroad. In the Braziller book, however, there is a generous selection of plates, reproducing altogether seventy-one of the oils—almost half of Ryder's total known output; and these are supplemented by a brief discussion of the forgeries, illustrated by radiographs of genuine and spurious paintings which give the reader a clue to Ryder's methods of building up his thick impasto. On the other hand, several comparisons of photographs taken of authentic paintings at early and later stages in their development fail to show clearly the changes Ryder had made over the years through repeated scumbling and glazing because the "early" photographs are reproduced in black and white and the "later" ones in color.

Fairfield Porter's agreeable monograph on Eakins makes a special point of the artist's intense desire to "realize" every form in its three-dimensional completeness, his avoidance of short-cuts in painting, and his contempt for flashy brushwork—particularly in the paintings of virtuosos such as Rubens. The author, who is himself a painter, may seem to have overstressed this rugged, disciplinary side of Eakins's character ("The difficulty of painting," according to Mr. Porter, "was more important to him than his pleasure in light and color"); for the inclusion among the plates of seven preparatory sketches betrays Eakins's obvious enjoyment of the plastic manipulation of forms and the gestures of vigorous brushwork. Indeed the juxtaposition of several sketches alongside



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the finished canvases—especially the two facing color plates of the *Gross Clinic*—provides the average reader with an entirely new conception of Eakins's working methods. Could it be that the inclusion of the sketches among the plates is an answer to our contemporary preference for a more mobile kind of form than we normally expect of Eakins?

The text on Winslow Homer by Lloyd Goodrich seems to me a let-down after his larger monograph of 1944, for in the Braziller text neither the artist nor his works come into clear focus. I was disappointed too in not finding here a more extended discussion of Homer's watercolors in relation to those of his British contemporaries or of his early oils in relation to the canvases of Boudin, Monet, and other French Impressionists of the 'sixties and 'seventies. The "startling likeness" Mr. Goodrich notes between Homer's *Croquet Scene* of 1866 and Monet's *Women in a Garden* of the same year is tantalizing enough to suggest further exploration—not in the hope of discovering an influence of either artist on the other, which, as Mr. Goodrich points out, is extremely unlikely, but in the expectation of clarifying some of the stylistic tendencies shortly after mid-century in both countries which might have led to this particular kind of crisp, posterish form. Nevertheless we can be grateful that Mr. Goodrich saw fit to include among the illustrations several halftones of Homer's graphic work—altogether three wood-engravings made from the artist's drawings for magazine reproduction and one of his lithographs. A valid objection can be made, however, to the practice in this book of reproducing the artist's watercolors the same size as the oils and, on some pages, even larger. In Mr. Goodrich's earlier monograph on Homer the watercolors were reproduced in smaller format—usually two to a page—not only suggesting their subordination in size to the oils but also helping to convey their essential crispness and flatness in contrast to the heavier and more massively pigmented surfaces of the paintings on canvas.

Of all the monographs, the text by E. C. Goossen on Stuart Davis is the most insistently formal in its critical approach. Mr. Goossen sees the development of Davis's style primarily as a step-by-step transformation of the compositional principles and devices of Fauvism, Cubism, Dada, and Surrealism into the artist's own individual form-language. Mr. Goossen's preoccupation throughout the main part of his text with the artist's compositional problems culminates in a series of detailed formal analyses of seven color plates; yet the author has made no mention of Davis's well-known interest in jazz except in a brief note at the end of the book, where he explains this omission on the grounds that an earlier article by John Lucas (in the September 1957 issue of *Arts*) "seems to have more than covered the point" and that the number of artists "who like jazz would come to about 90 per cent of the total." What Mr. Goossen has apparently overlooked is the possibility that Stuart Davis's "liking" for jazz may have been considerably more intense, and his understanding of it more intimate, than that of other artists who merely play records while they paint or spend their evenings at the Vanguard or Birdland. A fur-

ther clue to Mr. Goossen's underestimate of music as one of the stimulants to Davis's creative thinking can be found by comparing the author's explanation of the word "hot" as used in the title of the painting *Hot Stillscape with Six Colors* with the artist's own statement. According to Mr. Goossen the word is used here as a term from "the classic language of warm and cool colors"—which, to be sure, it may well be; yet Stuart Davis himself preferred a musical analogy, explaining that it refers primarily to the picture's "dynamic mood, as opposed to a serene or pastoral mood" and that the "six colors" have been used "as the instruments in a musical composition might be, where the tone-color variety results from the simultaneous juxtaposition of different instrumental groups." Finally, it should be noted too that Stuart Davis may have had a livelier interest in the city—in the gas pumps, billboards, and other "forms" or "forces" of his immediate urban surroundings—than Mr. Goossen would have us believe; for the author's argument that "American" gas stations have by now "mushroomed all over Italy" and that what is "peculiarly American . . . may be vanishing from the world" seems to me beside the point. What it fails to explain is the powerful hold these objects of the American scene had on the imagination of this particular American artist, not only during the 'twenties and 'thirties but even during the 'forties and 'fifties, when his compositions had become more dispersed and the forms in his paintings more abstract.

A dramatic relief from Mr. Goossen's rather doctrinaire approach is offered by Frank O'Hara in his free-wheeling interpretations of the paintings of Jackson Pollock. Yet the relief is only momentary, for despite frequently brilliant flashes of insight, the author's attempts to explain Pollock's imagery become so involved in the last half of the monograph that they raise new problems of meaning which merely tend to confuse those already presented by the paintings themselves. In his explanation, for instance, of the subject-matter of the *She-Wolf*, Mr. O'Hara attempts to identify the fragmentary face of a child in the lower left of the painting, toward which "Lupa, the saving nurse of Romulus and Remus, is advancing with full dugs," as that of Romulus, because the nurse is "not yet giving suck" and Romulus, the stronger, would be the first to feed." This tidbit is followed by a somewhat complicated explanation of Pollock's deep interest in the mythology of Romulus and Remus by linking his painting of the *Wounded Animal* (painted in 1943, the same year as the *She-Wolf*) to the sacrifices of the Consuelia and thus to the story of the Sabine women, who, the author points out, had been raped during one of these celebrations, and who later averted a major disaster in the conflict between the Romans and the Sabines, and so on and so forth. Mr. O'Hara certainly deserves commendation for his frank admission that all this "may be pushing interpretation to a rather fancy point," but his contention that this kind of interpretive criticism is justified "because it at least brings one to look closer at the works, either to prove or disprove it," seems unconvincing at any rate as a defense for its inclusion in this kind of book. Furthermore, the confusion created by the author's poetic paraphrases and

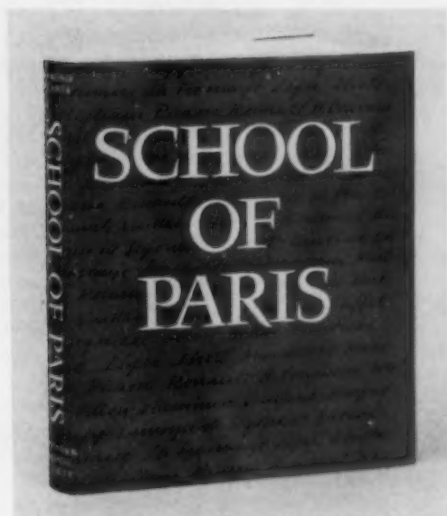
far-fetched "interpretations" of Pollock's earlier paintings is compounded by his attempt to enclose several of the later canvases within a few highly charged phrases or to nail them down with historical equivalents. Thus Pollock's *Echo* becomes "that effulgence of sensory indulgence"; *Autumn Rhythm* has an "Apollonian order"; *Blue Poles* is "our *Raft of the Medusa* and our *Embarkation for Cytherea* in one"; and *The Deep* is both a "scornful, technical masterpiece, like the *Olympia* of Manet" and "an abyss of glamour encroached upon by a flood of innocence." This kind of writing may be useful as an irritant to discussion in college seminars; but it seems of doubtful value as a guide to Jackson Pollock's oeuvre, either for the general reader or even for the reader already somewhat acquainted with modern painting.

After a single reading one is tempted to bracket the O'Hara monograph on Pollock with the one by Thomas Hess on Willem de Kooning as substantially the same kind of critical writing, for both authors make bountiful use of extravagant metaphors, elaborate verbal constructs, and other devices more or less typical of what Hilton Kramer wrathfully labels the "poetical" school of criticism. But even though Mr. Kramer quotes two complete paragraphs from the de Kooning monograph to prove his point, they are not really sufficient in themselves as fair samples of Mr. Hess's critical achievement, because in their proper context they do make a kind of sense. For whereas Mr. O'Hara's use of the so-called "poetic" paraphrase or the verbal construct tends in most instances to deflect the reader's attention away from the works of art to points of no return, the same general devices when employed by Mr. Hess—at least in the monograph on de Kooning—tend to focus the reader's perception onto the work of art, even if only for a moment. Hence passages such as "Intimate proportions exist in a 'no-environment'" or "Intimate proportions spread to let the wind of a hill as you drive under it come through to fill the image"—to mention only two included in the broad target of Mr. Kramer's wrath—seem perhaps on first reading merely pseudo-poetic double-talk, yet if carefully reread with de Kooning's 1950-51 canvases of the *Women* series in mind, such passages help to illuminate the meaning of certain kinds of visual ambiguities which appear to be the very structure of this artist's imagery. Moreover, the reader is provided in this book with an extraordinary collection of 157 plates, which, with the exception of a few poor ones in color (such as *Excavation*, which is too red, and *Pink Angels*, which appears too pale), give an excellent visual history of the mutations in de Kooning's remarkable style. I have noted, incidentally, one error among the plates: No. 79, entitled *Dark Pond*, is shown upside down; also, it no longer belongs to Jeanne Reynal but for a number of years has been part of the collection of Earl Ludgin in Chicago.

Looking back briefly at the *Great American Artists Series* as a whole, the monographs on de Kooning, Ryder, Eakins, and Davis (in that order) seem to me the most promising as possible college texts or reference books. But it is a pity that the design and production of all six could not have been improved, for as they

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THOMAS M. FOLDS
The Metropolitan Museum of Art

Martin Robertson

Greek Painting, *The Great Centuries of Painting*, 195 pp., 100 ill. in color.

New York: Skira, 1959. \$25.00.

Although we have by now become accustomed to the lavishness and excellence of the colored illustrations in the volumes of *The Great Centuries of Painting* series, each one still comes as a delight and a rich experience. *Greek Painting* is at least as good in this respect as are its companions, *Etruscan Painting* and *Roman Painting*. While this reviewer has had the pleasure of seeing a large majority of the vases illustrated, and most of these are well known and rightly famous, there is a new experience and a richer pleasure from seeing them collected; the impact of the volume is due to the rich distillate which it presents.

Any discussion of Greek painting always has and probably always will rely largely on vase painting, the craft which most closely reflects the major art, now almost entirely lost. It is with good reason, then, that it is an authority on Greek vase painting who makes the presentation. From the beginning, in the Minoan and Mycenaean periods, and at the end, the Hellenistic-Roman epoch, there are actual paintings, and a few of these are discussed and illustrated; in between almost all the preserved painting is on terracotta—vases, plaques, altars. More's the pity that the four unique Corinthian painted wooden tablets found before World War II in the Pitsa cave, but not yet published, could not be illustrated, for they constitute the only extant Greek panel painting; they are excellent examples of archaic painting of the second half of the sixth century B. C.

The text sketches lucidly and authoritatively the development of Greek painting from the Late Bronze Age to the ascendancy of Rome; it hits the high spots in a successful attempt to catch the essence of this aspect of Greek art rather than to submerge the reader in a sea of details concerning all the eddies peripheral to the main flow. The stature of the Greek painter and the importance of his art are shown in the Introduction, as is also the relationship of vase painting to the major art. Painting of the Bronze Age is treated as Cretan painting and its derivatives, possibly more so than is justified. What follows the destruction of Mycenaean civilization is dismal by comparison, and for a period longer than is indicated by the ninth century date assigned to the great grave amphora shown on p. 34, rather than the generally accepted eighth century date. The impression is given here that there was much more figured decoration on pottery in the ninth and early eighth centuries than is generally believed; actually the style was slow to start and was not really flourishing until well into the eighth century. It is with Orientalizing art, in the seventh century, that vase painting begins to reflect wall painting, and the large frieze on the body of the Eleusis amphora (p. 42) might well have been shown in the fine developed color drawing by Piet de Jong, for

here the vase painter comes close to the mural painter. A few more pieces of the Theron metopes would also have helped to create the illusion of large-scale painting. While the early painters known from tradition were Corinthian, Athens became the center of activity about 500 B.C., and it is Attic pottery that throughout the fifth century gives the best reflection of the works of such masters as Polygnotos, Mikon and Agatharchos. Photographs of Attic vases, and especially enlarged details, have never been better selected and better used to give an impression of the greatness of the painter's art in this century. The importance of the white-ground vases is appropriately emphasized, for no other medium comes so close to wall painting.

The introduction of light and shade into painting in the late fifth century broke the close connection between mural and vase painting, but this loss was somewhat compensated by new media which copied wall painting and which from the fourth century on are fairly well preserved. Mosaics and marble grave monuments are especially important in this regard, and the recent discovery of well-preserved large mosaics at Pella in Macedonia has furnished good illustration for Hellenistic painting. The even earlier and richly colored mosaics of Olynthus, while not now visible and impossible to photograph, might have been illustrated from the colored drawings. The omission of any illustration of the highly important group of painted tombstones from Pagasae is unfortunate, but they too have not been available for photographing in recent years.

If we have tended to turn repeatedly to the illustrations rather than to the text, it is because of the impelling impression which they create. They are strong where the text is strong, in the period before 400 B.C. Yet the greatest period of Greek painting lies in the late Classical and the Hellenistic periods, to which but thirty pages of the text are devoted. This is because vase painting fails us here as a reflection of the important developments in mural painting and in the newer art of panel painting. Without vases, the other reflections are woefully weak; yet more effort might have been made to take advantage of what there is and to illuminate more fully this last section of the book, at the cost of cutting some of the illustration of earlier phases. The emphasis is on the period before 400 B.C., on painting reflected in vase painting.

SAUL S. WEINBERG
University of Missouri

José Pérez Carmona

Arquitectura y Escultura Romanicas en la Provincia de Burgos, 306 pp., 1 map, 114 pl.

Burgos: Publicaciones del Seminario Metropolitano de Burgos, 1959.

Corresponding to the general interest in Early Medieval art is the growing appreciation of Spanish Romanesque art. The immense richness of art treasures in Northern Spain has been underestimated and has not, until lately, been appreciated proportionate to its value. The removal of these art treasures to museums is gratifying. For, even though these works of art are no longer to be appreciated in their original

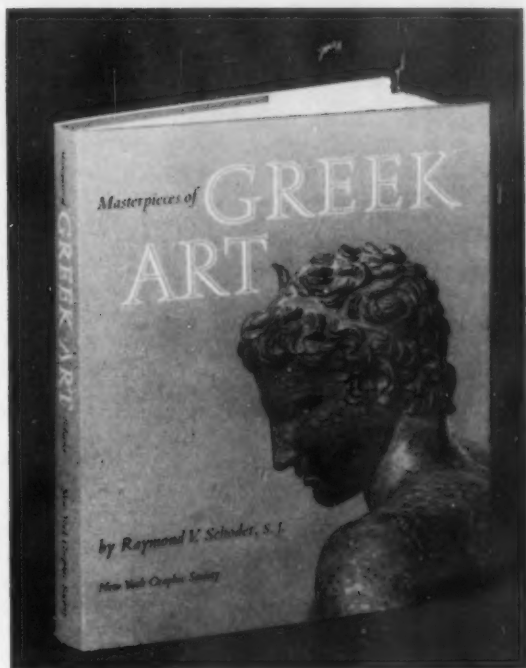
context, their objective value is preserved. To mention only one example: in the north-east corner of the province of Burgos in Castile is a small village, Cerezo de Riontórón, accessible only by foot, at considerable distance from a third rate road. Its twelfth century church had a beautifully sculptured portal which was transplanted into the island-park of the city of Burgos, where anybody can enjoy it at leisure. A relief from the same church, representing the Epiphany, was transferred to the Cloisters Museum in New York where many more people can see it in one year than did in its original site during seven hundred years. Researchers who do not shun such physical difficulties in order to find and photograph or draw these hidden art treasures and thus introduce them to the interested public deserve great credit.

The Ministerio de Instrucción Pública y Bellas Artes in Spain has made an effort since the early twentieth century to catalogue all monuments. But the plan has not been completely executed. The aim was to make a Catálogo Monumental of each province of Spain. Several provinces themselves undertook or continued the publication of their own monuments supplementing the work started by the ministry. The catalogue of the province of Alava, by Cristóbal de Castro, appeared in 1915; the catalogues of the provinces of León and of Zamora were made by the *doyen* of Spanish art historians, Don Manuel Gómez-Moreno in 1925 and 1927. His work on the province of Avila has not yet appeared. Similarly the Catálogo of Galicia remained unfinished. The Diputación of the province of Palencia, a province extremely rich in medieval and particularly in Romanesque art, published its treasures in 1932 (ed. 2, 1948). In 1958 only this single province had, to my knowledge, published its own Catálogo Monumental.

The special interest in Romanesque art has prompted Spanish scholars, in the absence of *Catálogos*, to make detailed, scholarly studies of the Romanesque monuments of their provinces. Since Romanesque art is almost exclusively ecclesiastical art, these worthy authors are chiefly professors at seminaries, ecclesiasts themselves, who have easy access to the ecclesiastical monuments and documents of their provinces.

The model for the study of Romanesque art, *El Arte Románico Español* by Don Manuel Gómez-Moreno, appeared in 1934, and in the following year Layna Serrano published *La Arquitectura Románica en la provincia de Guadalajara*. The very scholarly book by Don Tomás Biurrun y Sotil on the Romanesque art in Navarra, entitled *El Arte Románico en Navarra*, appeared in 1936. In 1946 Gaya Nuño published his *El Románico en la provincia de Soria*. The Romanesque art of Catalonia was presented in the classic work of Puig y Cadafalch *La Arquitectura Románica a Catalunya* and also in volume five of the *Ars Hispaniae* by José Gudiol and Antonio Gaya Nuño, 1946. In 1954 the Diputación Provincial of Zaragoza published the Romanesque art of the southern part of Aragon in *El Románico en Cinco Villas* by Francisco Abbad Ríos and in the same year the Diputación Provincial of Palencia published, with the titles *Camino de Santiago* by Don Ramón Revilla Vielva, its Romanesque art.

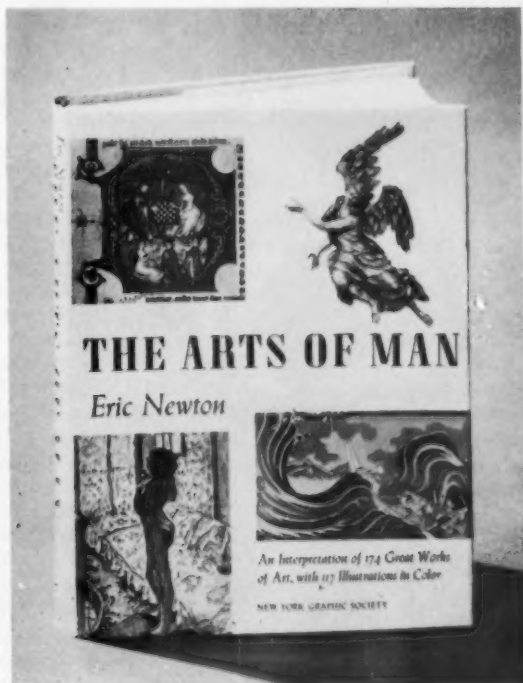
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NEW YORK GRAPHIC SOCIETY
Greenwich, Connecticut

Burgos province, rich in diverse Romanesque monuments, had and has no general Provincial Catalogue of its monuments. So the works by D. José Pérez Carmona, professor of history in the seminary of Burgos, were welcome and filled an important gap. His book, *Absides románicos en la provincia de Burgos*, 1956, was already a great help for students of Romanesque art and an excellent catalogue. His recent work *Arquitectura y Escultura Románicas en la Provincia de Burgos* is an extensive study of the Romanesque architectural and sculptural treasures of the province. It is of great merit. One has to consider that the province contains approximately two hundred sites where Romanesque monuments are extant, and out of these a great part is accessible only with great physical strain.

The first part of the book handles very competently the epigraphy and chronology of the monuments. The collective publication of the inscriptions is of greatest interest and, since there is no doubt about those published, they are of definitive value. The next chapter handles the "constructive elements," the so called solids, as walls, supports, towers, apses. The "voids," windows, doors, are handled in another chapter. This system of organization is new and original. The fourth chapter describes and analyses the architectural monuments in chronological order. The fifth, and last, chapter of this first part examines the Romanesque sepulchres and baptismal fonts of the province. Since these heretofore have not been treated as coherent material, this in itself is also an original contribution.

The second part of the book handles the sculpture. The greatest Romanesque treasure of the province of Burgos is without doubt the cloister of Silos. The author establishes it as an "axis" of all sculpture in the province and classifies the rest as pre- or post-silense sculpture. This classification would be justified if there were no sculptures contemporary to that of Silos, and if the date of the Silos sculptures were definitely and irrevocably established. Since, however, this is not the case, and the point of view of the author differs from that of most art historians by placing all the sculpture of the cloister of Silos in the twelfth century, and possibly into the second half of it, the grouping of the sculptural monuments into "presilense" and "postsilense" does not create a defensible chronological order. For example the placing of the sculpture of the Abadía de San Quirce before Silos is impossible. The apse sculpture of San Quirce is, or probably is, contemporary with the first sculptures in Silos but has nothing common with it in style, as it is the work of different artists. The difficulty comes when the author continues with the analysis of the "second artist" of San Quirce, who by his definition, precedes the Silos master. It is evident by the style and iconography of the sculptural work of this "second sculptor" that he could not live and create earlier than the second half of the twelfth century, whereas the Silos master of the earliest part of the cloister is placed in the first quarter of the twelfth century even by those who place his work as late as possible. The aesthetic and iconographic analysis of the Silos sculpture was done by several great art historians. They dis-

agreed on its dating, but none went so far in dating it as late as does the author in his endeavor to be an objective critic not biased by national feelings.

Apart from this chapter, the rest of the description, analysis, iconographic explanation and documentation is perfect, and proves the broad general knowledge of art and history of the author and also his familiarity with both older and contemporary literature of art.

He concludes his valuable, perhaps exaggeratedly objective, study with the result that the architectural values of his province are small, since no church of three naves remained complete and the single naved church with a cupola on top of the last bay before the apse is the only significant type. By dating back the earliest sculpture of the Silos cloister, and by stressing its late radiation of influence, he depreciates its value, alas, failing to stress its originality and uniqueness.

291 illustrations, some of them very rarely or never before seen, are most instructive. So is the map of the sites of the Romanesque monuments in the province. The carefully composed indexes at the end and the annotated bibliography at the beginning are extremely helpful to the reader and show the author's capacity for organization.

The book was published by the Metropolitan Seminar of Burgos and the introduction is by Dom Justo Pérez de Urbel, who wrote with W. M. Whitehill an essay on Silos, and by himself a study of the same cloister in 1955, in which he dates the earliest sculpture in the eleventh century. A discussion of this is to be expected.

ANNE DE EGRY
New York

G. Passavant

Andrea Verrocchio als Maler, Bonner Beiträge zur Kunstwissenschaft, vol. 6, 248 pp., 150 ill. Düsseldorf: Schwann, 1959. DM 40.

This is a valuable book, which enhances our knowledge of Verrocchio and is so thorough that it will surely serve as the definitive reference for a long time. It has nearly all the virtues of the monograph form, and some unusual ones. All the documents are printed, a requirement so long neglected that the publications providing them are normally inaccessible in newer libraries. For each painting the evolution of the iconographic composition for several previous generations is solidly analyzed, with the aim of showing Verrocchio's originality and influence. The history of ownership is explored, important results appear as to restoration, previous critical opinion is reported very fairly and the detail photographs are both handsome and illustrative of the arguments. To be sure, there is room for everything in a full-scale book devoted to just six paintings, from which even the artist's drawings are severely excluded when they are not preparatory of these paintings. However, there is no padding; the author is ready to limit one of his pictures to a chapter of eight pages when that is all there is to say.

All this sounds very German, and this book is a token of something we should all realize: the re-emergence of German scholarship, backed by prosperous subsidy, after we had discounted

it for twenty-five years. The sixth volume in its series, this is the first not devoted to German art; exactly the same pattern can be noticed with periodicals. (Volume Four has the wonderful title: *Das kurfürstliche Schloss Clemensrube in Poppelsdorf*, by Wend Graf Kalnein.) There is some suggestion that new techniques of the interim have not been learned. At any rate, the tight monographic form makes the discussion of the artist's relationships the least persuasive part. The very first sentence—"The science of art deals with works of art surviving to us as appearance-forms of art"—is also alarmingly German, but this metaphysical threat is not fulfilled.

The matter of collaborative works is the tough point for such a book. On the Pistoia altarpiece, Passavant's exhaustive analysis confirms the view once rapidly expressed by Ruth Kennedy (who has probably spent more time in Pistoia than any other specialist). On the Baptism, similar intensive work reaches results similar to Berenson's suggestion. On this work the author's study of repainting, opposed to Sanpaulesi's, reaches startling results. He proves what had never been suspected, that certain conspicuous elements such as the stripes on the loincloth and the solid halo covering the hair of Leonardo's angel are false restorations of the late 19th century, as are other areas too. This in itself is enough to prove an unpopular point—that even the most popularizing extension lecturer has got to keep up with the latest scholarship in the field, even in German. Verrocchio's authorship of the London Tobias is satisfactorily shown, contrary to nearly all opinion. The same proposal for the Argiano altarpiece—first seriously published in 1927 as anonymous, called Verrocchiesque by Offner in 1933, and perhaps Verrocchio's by Zeri in 1953—must be left with a question, as the author states if only in passing. He certainly shows its remarkably fertile influence. The Pitti 'Head of Jerome', a direct repetition generally referred to Pollaiuolo, I am pleased to be able to say I had set aside for study as perhaps Verrocchio's; it shows too little variation to let us follow the author's suggestion of the young Leonardo.

The artist's relationships are suggested far less convincingly. The author believes that, after financial failure as a sculptor, Verrocchio returned to apprenticeship as a painter under Filippo Lippi when over twenty-five. This goes so against the habits of the period, and is so opposed by his status a few years later as a dominant teacher of painting, that it would need a thorough demonstration that it does not receive. The late emergence seems to be suggested because the author finds connections only around 1470 (in Pollaiuolo) with an approach which he rightly calls basic when analyzing the paintings: monumental sculptural figures which dominate a neutral or low space, in front of it not inside it. But he does not observe that this direction is first explored in a number of works of the oldest and most original painter of Verrocchio's generation, Castagno. Castagno is cited a number of times as an influence on specific points, but not in a general way.

The unusual value of the work of the relatively few American scholars, as cited, lends irony to the author's exceptional lack of preci-

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sion as to American collections. The Madonna in Washington since 1939 is discussed as in the Mackay collection. Of three school paintings grouped as by one hand, described as in Munich and London, one is in the Kress Collection and a second in the Ringling Museum. The latter was published with a reproduction in the 1949 Ringling catalogue by Suida, who strikingly enough associated it with one of the same other paintings and with a third which may or may not be the same as Passavant's third. The discussion of the *Trinity* composition would have been assisted by knowing Meiss' treatment in *The Black Death*. This freezing of the author's information, as in work done just after the war, matches a bad tendency in the handsomely produced volume to errors in foreign words (Museo Civio, Musee Bonnat, Raleigh, South Carolina). The index is so incomplete as to be pointless.

It is unfortunate as so often that these objections, directed at a small proportion of the book, take up a large part of a review. This is the one book in forty that needs to be added to every library, and then read, for the only good reason, that it revises and adds substantially to our understanding.

CREIGHTON GILBERT
Ringling Museum

Donald Robertson

Mexican Manuscript Painting of the Early Colonial Period: The Metropolitan Schools, xix + 234 pp., 88 pl.

New Haven. Yale University Press, 1959. \$10.00.

A solid, skillful and selective study of the painting styles of Pre-Conquest manuscripts from the Mixtec region, as well as of those of the Early Colonial Period from the Central Valley of Mexico, this volume is also rich in bibliographic and illustrative materials. Professor Robertson has given a palpable dimension to Pre-Conquest art by removing it from the virtually exclusive provinces of the historian and the anthropologist. He demonstrates throughout that the paintings merit consideration not only because they were the only medium where the old pagan iconographic pieties could survive (albeit oftentimes by transformation into a species of folk art) in the face of the new acculturative, yet not unsympathetic, proselytizing, Spanish influences, but also because, as artistic statements, they possess intrinsic aesthetic significance. The path was not, to borrow Jessie Weston's phrase, "from ritual to romance," but from frequently intricate artistic sophistication to frequently reductive simplification. But the indigenous sanctities were still rendered, while self-preservation dictated the evolution and continuity of the new artistic vocabulary of form.

These considerations are buttressed vividly by the choice of plates for the text. For example, the specimen from the Tira de Museo depicts the utilization of only native pictorial elements, while those from the fourth book of the Codex Florentino reveal the more European device of using the pictorial elements as secondary or supportive aspects of the text itself. When a two-dimensional flat microcosm, evincing a busy *horror vacui* is offered, as in the plate from the Codex Nuttall, native tradition is in control, but when space is conveyed in an illusionistic three-dimensional macrocosm, as in

the plates from the Mapa de Tepechpan and the Mapa de Santa Cruz, European Renaissance artistic conventions dominate. Analogous observations apply to other manuscript treatments of overall standardized patterning versus single figures, of the rigid and more disciplined "frame line" ("It is without purposive variation of width or intensity, and its primary role is to enclose areas of color, to act as frame to flat color washes similar to the cloisons of enamels or the leads in stained glass," states Robinson) versus the almost serpentine and dynamic European contour, and of the flat color wash as against the new European Renaissance technique of shading and modelling through variations in tone. One would expect to find more facile dichotomies and specious eclectisms than the plates even suggest (the School of Texcoco especially kept its own creative counsel as opposed to the climate of practice more prevalent in Mexico City and Tlateloclo); rather the native artists' infinite and adaptable varieties of response are the remarkable characteristics.

In his analyses of the several manuscripts, Professor Robertson uses a sensible sequence, first offering a history of the particular manuscript under discussion and an account of its editions, then proceeding to the composition of space and page, line, color, and then to human, architectural, geographic, and any other relevant forms. Thus the *comparatiste* who wishes to can work in a parallel fashion among all of the documents, while perusing the individual elements as well. Moreover, the emphasis upon the gradual shift from the earlier conceptual art to the later visual art provides an exciting counterpoint to the more explicit categories of study just enumerated. This point becomes all the more cogent though Robertson's relating of it to developments in Archaic Greek relief sculpture (Loewy's *The Rendering of Nature in Early Greek Art* is referred to *à propos* of this in the notes; one wishes that Robertson would have expanded this nugget to make more intensive and telling similitudes to Greek art). However, he is acute in his differentiations between signs and images, and between the technical older format (lienzo, tira, or screenfold) and the codex type, conditional upon the European sewn book. Best of all, the supporting materials on historical, ethnic, geographical, linguistic, calendrical and cartographic backgrounds are unreservedly relevant, and are presented in measured but generous quantities. Specialists may not accept the validity of the redating of the Techialoyan manuscripts, as they may challenge the omission of full discussions of the Atlas of Duran and the Codex Cozcatzin, even with Robertson's assertion that the problems they raise are tangential to the seminal ones treated in the text. It cannot be disputed that Robertson has synthesized all of the scholarship to date as it pertains to his precise boundaries, and has added significant and probing insights of his own. Scholars may look forward to his promised treatment of the omitted manuscripts and others of the peripheral and regional schools in another work which he announces is now in process. For the present, this is a rich quarry.

MARCIA ALLENTUCK
Bronx Community College

Bruno Grimschitz

Johann Michael Prunner, herausgegeben vom Kulturamt der Stadt Linz, 101 pp., 98 pl., 12 text ill.

Vienna: Anton Schroll, 1958.

Sponsored by the authorities of the State of Upper Austria, whose capital, Linz, is the birthplace of Johann Michael Prunner, and with the support of the *Kulturamt* of that city, this book is the first full-scale monograph on this relatively little-known architect of the Austrian Baroque. The author, Professor Bruno Grimschitz, is internationally known as one of the authorities in the field. His study of Prunner forms part of an active program of the *Kulturamt* of Linz of research and publication of its monuments, its artistic treasures, and their history. Prunner's work deserves, moreover, the excellent treatment given it by Professor Grimschitz, for, like the more famous architectural creations of Fischer von Erlach, Lukas von Hildebrandt, and Jakob Prandtauer, who were his contemporaries, it is seen to be an important exponent of the grandiose, yet subtle, Baroque style of the Hapsburg empire. Prunner owed as much to their achievements as he did to the Italian Baroque (Guarini, for example) in his work, for, while the author indicates to the reader the excellent qualities and not infrequent ingenious solutions to problems which Prunner's buildings reveal, he wisely does not attempt to suggest that they surpass the Karlskirche or the Belvedere. Yet the convent church at Spital am Phryn, Schloss Lamberg, the Church of the Holy Trinity at Paura, and the palaces in Linz and Wels are not only the most important architectural monuments in Upper Austria, but, as says the author referring to the palace facades in Linz, they belong, within the Austrian Baroque, to the *nuancenreichsten* creations of the early 18th century.

As important as these works may be, however, they are, (and are acknowledged as such by the author) really provincial expressions of architectural ideas emanating from Vienna, where the problems of sacred and secular building received much more brilliant solutions. Yet the very nature of the sphere in which Prunner worked sometimes provided him with opportunities to go beyond reflecting the glories of others. The wealthy middle-class, almost invisible in Imperial Vienna, might in Linz or Regensburg command his services in building, as in the Löschenkohl town house, a brilliant expression of its nature, as reflected by its needs and desires. In the woolen mill in Linz, located on an island in the Danube, and built in 1722 for the Oriental Trade Company, he produces a building of a type new for the world of the humanist architects of the Renaissance tradition, an industrial building whose functions seem so remote from the connotations of "baroque," and yet are so logically a part of a stylistic development so revolutionary and so rich in innovation.

After a brief but thorough chapter on the documented facts of Prunner's life, the author presents a study of all the buildings either constructed or rebuilt by Prunner, in chronological order, including documents, descriptions, and histories. Then an analysis is made of his religious and his secular architecture, and finally,



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Harry N. Abrams, Inc., 6 West 57th Street, New York 19, N.Y.

an evaluation of Prunner's work in comparison to the achievements of his time is given. From this meticulous study of the monuments and documents, Prunner is presented as one of the architects who played a role in transforming the strongly Italianate style of the late 17th century provincial Austria into the almost "national" style invented by the great architects of Vienna. The text closes with Prunner's will and with an extensive bibliography. As a whole, the book serves as an accompaniment to such works as Sedlmayer's authoritative study of Fischer von Erlach, and must be of interest to architectural historians who wish to go beyond the obvious in studying the Austrian Baroque.

Professor Grimschitz presents, then, and with all the apparatus of scholarship, a new aspect of Austrian Baroque architecture—the activity of a lesser master, talented, sometimes brilliant, but still not a genius. To such a man can be given the secondary tasks, which sometimes, because they do not always stem from traditional demands and thus require traditional forms, permit original and significant architectural inventions.

As is usual with the Schroll publications, the book is handsomely gotten up, beautifully printed and illustrated with plates which cannot but be the envy of anyone publishing an illustrated book on art in this country.

EDWARD A. MASER
The University of Kansas

Dénes Pataky

Master Drawings from the Collection of The Budapest Museum of Fine Arts: 19th and 20th Centuries, 27 pp., 94 pl. in color.

New York: Harry N. Abrams, 1959. \$25.00.

Some day the story of modern art collecting will be written, and the name of Pál Majovszky should make an interesting chapter in it. For this civil servant of the Hungarian Ministry for Public Instruction decided at the age of 40 to build himself a collection of drawings and watercolors representing the work of major artists from Ingres to Picasso. Three years later the outbreak of World War I put an end to his efforts which, due to the circumstances, were never to be resumed. At his death in 1935 the whole collection totaling as many as 259 pieces was bequeathed to the Budapest Museum of Fine Arts. Since that time none of them has ever been shown elsewhere. Few visitors from the western world are likely to have studied the art treasures of this fascist- and communist-torn country. Therefore the publication of 94 selected works, with a short English text and a neat catalogue, is really a surprise even for the specialists and enlarges considerably the corpus of 19th century drawings.

Majovszky had to rely only on his own taste and that of his friend, the art historian Simon Meller, for the comprehensive histories of drawing in this period were yet to be published: Waldemar George, 1929, Adolph Basler, 1930, Louis Réau, 1942, René Huyghe, 1948, Graham Reynolds, 1949, my own, 1949, Gaston Diehl, 1950, and François Daulte, 1953/4. Neither could he be inspired by one of those large exhibitions to which we recently have been treated where master drawings from Fouquet to Toulouse-Lautrec can be studied,

side by side, and where the 19th century products turn out to be inferior in quality to no other period.

Majovszky indeed demonstrated an exceptional taste when, half a century ago, he selected single handed, as it were, such figures as Daumier, Guys, Boudin, Jongkind, Rodin, Van Gogh, Bonnard, and Cézanne (with three superb watercolors) as champions of draughtsmanship when even in Paris they were at best rated as outsiders. When he chose drawings of artists with an already established reputation, such as Delacroix, Millet, Manet or Lautrec it was not for the name but for the exquisite quality of the particular work. A third group included fine specimens of then ultramodern artists: pastels by Sisley and Degas, eight pieces by Renoir, two watercolors by Gauguin.

To grasp the significance of this collection one should remember that at the time it was brought together no American collection of this kind existed. This fact might also help to explain why the Hungarian collector with restricted means was able to obtain such a high quality in almost all of his drawings which, in some cases, reaches a supreme level.

A pleasant feature is the addition of a handful of German as well as English drawings of the same period, from Rossetti to Liebermann.

The reproductions follow the originals very closely in format, texture, and color. With the great variety of techniques, from pencil, ink, and chalk to sepia, pastel, and watercolor, with sizes up to thirteen inches, this book, entirely manufactured in Hungary, is not only highly pleasant to look at, but it sets a standard which most American art publishers would envy. Altogether there are not more than five or six sheets that could be improved in their quality of rendering in order to be classified as true facsimiles along with the rest. This publication, therefore, can be best characterized as a luxury volume at a bargain price.

KLAUS BERGER
The University of Kansas

The Complete Letters of Vincent van Gogh: with reproductions of all the drawings in the correspondence, intro. and notes by V. W. van Gogh and Mrs. J. van Gogh-Bonger, tr. by Mrs. J. van Gogh-Bonger and C. de Dood, 3 vols., lxviii + 559 pp., 625 pp., many ill. (many in color). Greenwich, Connecticut. New York Graphic Society, 1958. \$50.00.

Not the least of the dramas connected with Vincent van Gogh's posthumous reputation has been its reversal of his life's direction: what was lived and suffered as an inward-gathering experience has been transformed into a public spectacle somehow enacted for our not sufficiently embarrassed attention. This handsome, well-bound, beautifully illustrated three-volume edition of his complete letters represents some kind of final act in at least one side of that (one supposes) inevitable, and inevitably distorting process. Nevertheless one cannot help wondering what Vincent, who was certainly a shy sort of expressionist, and this by nature as much as by circumstance, and who once wrote to Theo that paintings of peasants should at all costs remain rough and inelegant in form, would have thought of these de luxe tomes with their thick paper, gold lettering, and tipped-in

colored reproductions of his drawings. Like the technicolor, wide-screen rendering of his life, they put us a little too much at our ease—and ease which was surely not his.

Here, put together for the first time in English, is all of Vincent's correspondence: everything he wrote to Theo, from before the time of his decision to become a painter until the week of his death; the early series to his fellow painter van Rappard and the later one to Emile Bernard; the scattered letters to members of his family and occasional ones to John Russell, Signac, Gauguin and Albert Aurier. Included besides are some forty letters from Theo to Vincent, other reminiscences of friends and acquaintances, and extracts from an article of 1941 by Prof. G. Kraus analyzing with inconclusive results the nature of Vincent's illness. (We must be content with a "vague description: psychogenic attacks on a psychopathic basis . . . in his art no less than in his 'illness' was he an individualist.") Some few letters may perhaps yet come to light; but short of a miracle, this is the definitive collection of letters by, to and about Vincent van Gogh.

Its value as a tool and a document lies in this completeness. The new letters and portions of letters now become part of the whole corpus, and although they do little to alter our image of the artist, or our concept of his relations to his brother, his family and his friends, this is in its own way important for us to know. Perhaps the humor and the light touches displayed in the twenty-four letters to his sister Wilhelmina (written from France and published here in English for the first time), are the most striking aspects of the new material. They suggest that Vincent was a less compulsive writer than most of his correspondence with his brother implies, and that he varied tone and content in accordance with the recipient's personality and tastes.

Reading through these hundreds of letters, with their detailed account of a daily, dogged existence, one becomes aware that one has oneself partially succumbed to the popular myth of a frenzied artist, living with passionate, but intermittent intensity, whose achievements were the result of an intuitive, unstudied genius. There is no doubt of Vincent's genius, and that it was at odds with an apparent lack of talent—certainly of facility. Thus arose a struggle resulting from a desire to express a new vision whose formulation could only be obstructed by the acceptance of conventional methods, and so had to find new procedures. As with Cézanne, it only seems as though the hand were not skilful enough to match the eye.

The letters serve to remind us of the artist's conscious and constant effort, both technical and intellectual, of the persistent analytic attention given to solving the aesthetic problems that were his unrelenting preoccupations; of his insistence upon drawing from the model; of his adherence (of which this was a part) to the realistic bases of his art even during the St. Remy period when he is tempted by a symbolic imagination that disturbs Theo; and of his conflicting interest in expressive line and above all expressive color which was so very much part of his period. The amount of reading he does is extraordinary, and the (sometimes sentimental) parallels he draws between literature and the visual arts full of insight and self-

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PHOTOGRAPHS BY YASUHIRO ISHIMOTO

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Yale University Press



New Haven, Connecticut

perception. It is worth noting that unlike his own work, which evolved so fast in the brief span of ten years, Vincent's tastes in both literature and painting remain true to the narrative naturalism which first attracted him.

The content of the letters is a mixed one. Vincent jumps from one subject to another, repeats himself, goes back and forth from personal to artistic problems, from financial to emotional worries, and interlards the discussion of fundamental questions of aesthetics and philosophy with descriptions of daily trivia which to us, today, seem unimportant. Yet the letters are not always as random as they at first appear. Vincent is as often engaged in convincing his brother as he is in simply confiding in him. Although he is largely unselfconscious in his expressions of loneliness and worry, his pride is subtle and analytic, and in his knowledge of how to appeal to Theo he mixes calculation into the basic material of loving trust. This is simply to say that the romantic myth of Van Gogh, which makes of him a sort of intense and hypersensitive primitive—a tragic and dramatic Rousseau le Douanier, producing a brilliant art in unreflecting fervor—has very largely neglected or distorted Vincent's ability to work without ecstasy, and his very considerable intelligence. Perhaps to the readers of the ART JOURNAL this does not need to be mentioned.

Nevertheless, there is a difference between these letters and the other bodies of letters and journals that at once come to mind in comparison: those of Delacroix, Whistler, Pissarro, Gauguin, among the many in which the history of modern art is rich. Certainly Vincent was no *naïf*. Yet these letters display a continuity between artist and writer that is largely lacking in the other documentary records. The artist and the man are hardly to be separated; the one has taken possession of the other, and the two have fused. Despite his early gropings towards other callings, Vincent the person and Vincent the painter are indistinguishable. In this characteristic, which has so much to do with his death, he is a culmination of the romantic image of the artist. It is an image to which the public (and many painters and sculptors too), would like to have all artists conform, because it is simpler and easier to hold than the variety which is the historical and psychological fact. But the *en bloc* character of Vincent van Gogh, and the apparent (but only apparent) release from the awareness of subtlety and nuance that this furnishes the spectator, who imagines that these qualities are not needed in the appreciation of his art because they are presumed to have been lacking in its creation, go a long way to explaining his popularity with the public.

ROBERT GOLDWATER
The Institute of Fine Arts

Paul Klee, et al.

August Macke: Tunisian Watercolors and Drawings, 55 pp., 34 ill.

New York: Harry N. Abrams, 1959. \$17.50.

Among the many rather recent publications discussing significant phases or personalities of the German expressionist movement, hardly any is so tastefully presented, so enlightening, although so limited in scope, as *August Macke: Tunisian Watercolors and Drawings*. These are of considerable interest for two decidedly dif-

ferent reasons: not only do they give a new insight into Macke's artistic potentialities, but they also help in a better understanding of a brief but important event in the life of another artist, Paul Klee.

In April of 1914 Macke, Klee, and the Swiss painter Moillet spent two weeks in Tunisia. The impact of this brief event on the life of Klee is well known. He recorded it in his diary and referred to it frequently in his later writings. Klee worked little during his visit to North Africa. "I leave the work go," he wrote. "Everything penetrates me so deeply and mildly, I feel it and become so certain, without diligence. The color's got me. And this is the meaning of the enchanted hour: I and the color are one. I am a painter." By contrast Macke worked as if in a fever, intoxicated with life, color, form. In these fourteen days he painted no less than thirty-seven watercolors and made hundreds of black and white sketches. He found time for only one letter, which said in part: "Today I finished at least fifty sketches. Yesterday twenty-five. It goes like the dickens and I am experiencing a joy of work as I have never known it." His Tunisian watercolors reflect this joyful mood; possibly they are the most significant works Macke ever created. They display the sureness, fluency, and inevitability of the hand of an accomplished master, yet their creator was only twenty-seven years old. In spite of the fact that the colors are extremely brilliant, they are never loud, garish, or vulgar. The paintings are immediate personal translations, rich in subtleties and suggestions without unnecessary and meaningless details or conscious stylizations. The latter is particularly noteworthy since many of Macke's early oil paintings show deliberate simplifications and intentional generalizations, often lacking the quality of natural ease. The Tunisian watercolors give clear indications that Macke would have become one of the foremost painters of the German expressionist movement, had he been able to continue his work. Tragically, only five short months after his visit to North Africa, he was killed as a soldier of the First World War—one of its very first victims. His close friend Franz Marc, a subsequent victim of the war, wrote in an obituary: "We, his friends who knew him, realized what a promising future this gifted human being carried within him. . . . He, ahead of all of us, gave color its clearest and purest sound. . . ."

It is somewhat regrettable that none of the direct quotes by Macke, Klee, and Marc which have been cited here was included in the book. Still, the publication is one of the finest of its kind. The reproductions, particularly the eighteen uniquely matted, removable color plates, do justice to Macke's work. The accompanying text is most befitting, especially the pages of Klee's diary which provide the background against which the watercolors were created, and aid greatly in an understanding of the short, intense encounter between the two artists. Equally well chosen is the other documentary material, such as two essays, a testimony by Moillet, and a statement by Macke's wife Elizabeth. Finally, brief comments on art by Macke himself give a very personal quality to the book; the carefully worded thoughts lend an interesting, contrasting tone to the expressive and spontaneous watercolors. It is strange that the word "life" reoccurs in nearly every sentence of this artist who

was permitted to enjoy it for such a brief time.

MANFRED L. KEILER
University of Nebraska

Herbert Bittner

Käthe Kollwitz Drawings, xiv + 35 pp., 153 ill.
New York: Thomas Yoseloff, 1959. \$10.00.

Recent denunciations of Kollwitz drawings as dull, and a New York dealer's rather spunky answer, make this a timely book. It is also, in quite another way, a sad one. The drawings are admirable and, except for a very few which are reproduced from older reproductions, they are handsomely presented. The sadness comes from the artist's own attitude. One had been accustomed to think of her as an eloquent protester against various exploitations of humanity—and so she was—and as a completely unsentimental and unpatronizing sympathizer with the exploited. It turns out that she was a protester almost devoid of hope: looking at these drawings, one feels that her experience as artist and as wife of a doctor was so constantly disillusioning and exhausting that she ceased to believe in any success for her efforts. This is not art criticism, but it is a consideration that may affect our view of an artist. Perhaps by this time one is sentimental about the 1900 generation of Christian Socialists: their earnest goodness, their optimism, their well-controlled passion. But Käthe Kollwitz and her husband did not live in, nor were they by desire of, the world of the professional classes; they lived in the working-class world which they served, and that is one reason why her comments on the social order were not so witty as those of the other and excellent draftsmen of *Simplicissimus*. The Germany of Wilhelm II was no more encouraging from her point of view than the Germany between the wars.

Käthe Kollwitz's hand soon found its characteristic way. There are a few early drawings in other than her mature style, notably a charming one of herself and her fiancé by lamplight, in ink with bold brush shadows. But the sculptor-like masses in charcoal followed in a few years, the dense though often meager masses of people with great eye-sockets and blunted hands. But she neither caricatured rapacious oppressors nor characterized mankind in general as depraved and corrupt.

There are some highly interesting confrontations, notably two versions of one of her *Peasant's War* series, one of which is the print revised heavily by drawing over it. Then there is an opening showing the print called *The Prisoners* with three varying drawn studies for it. Looking again at such a body of her work, one sees how sculptural it was, and incidentally how related through time and region to Barlach: blunted physiques, short hands, shapes that do not spread-eagle but seem to compress themselves. The drawing profited in force and economy from the artist's very exhaustion. She was tired but her line is not tired: it has the efficiency of experience and economy. Through it, all that passion, that resignation, that thick clustering of sorrow hugged to the breast, become visible.

Herbert Bittner, long associated with books about drawings, has done us a favor again.

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The New Graphic Art: its origins, its evolution, its peculiarities, its tasks, its problems, its manifestations and its future prospects, ed. Karl Gerstner and Markus Kutter, tr. Dennis Quibell Stephenson, 247 pp., many ill. (some in color). New York: Hastings House, 1959. \$15.00.

The title of this book with its text and captions in three languages (German, English and French) is somewhat bewildering. Graphic art here means exclusively commercial graphic art and not at all the art produced by artists in different graphic techniques. But it includes some items of commercial graphic art produced by well-known artists and a discussion of the question whether commercial art is to be con-

sidered a true art. On the whole this magnificently produced volume may be regarded as a concise history of art used for publicity purposes with the emphasis on the most recent stage of development. Profusely illustrated, it shows the unfolding of different stylistic elements which have their roots in pure art, above all the development of typography and the use of colour. The sub-title of the book indicates its scope. The content covers the beginnings, the break-through of the new ideas, the present and the future. A register of names completes this useful and most informative volume printed by Arthur Niggli in Switzerland.

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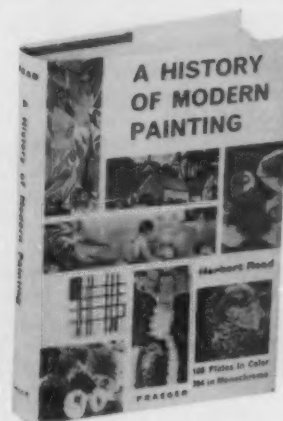
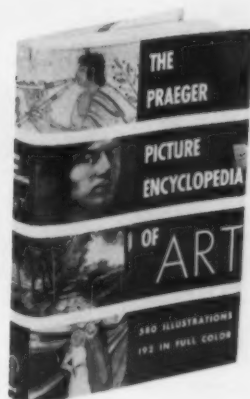
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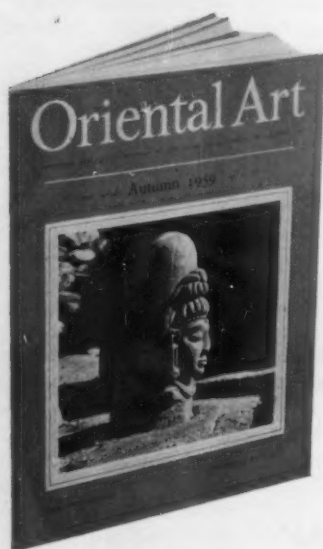
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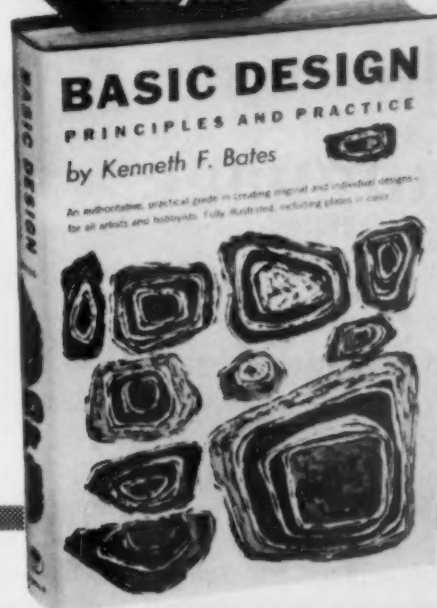
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